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LUITPOLD ST. 24.  
BERLIN, W.  
FEBRUARY 7, 1904.

**A**NTONIA DOLORES is rapidly gaining a strong hold on the Berlin public. She gave her first concert here two weeks ago in Bechstein Hall before a small audience. Her second concert, ten days later, drew an audience that completely filled the same hall, and last Thursday she sang to a full house in Beethoven Hall, which is more than twice as large as Bechstein.

The critics, too, who did not appreciate her real significance at first now call her an "artist of the very highest rank."

That she is indeed. Her beautiful voice, pure and soft in quality, is full and round in volume. She has musical intelligence and exceptional technic, besides complete mastery of the art of breathing and an admirable cantilena. All these things and many more stamp her as a singer among singers.

Madame Dolores scored a triumph Thursday and was recalled innumerable times. Among her encores were Auber's laughing song, in which she vocalized the greatest difficulties with astonishing ease. She added "Home, Sweet Home," as an encore.

Ernest Schelling, an American pianist, played Monday evening at Beethoven Hall. He was assisted by the Philharmonic Orchestra, under Hans Pfitzner. His selections were Chopin's F minor and the Liszt E flat concertos.

Schelling is a polished and brilliant virtuoso. The Chopin Concerto requires more poetry and depth than he seems to possess, but in the Liszt work Schelling was admirable. He has a clear and fluent technic, a good, though not large tone, and musicianly qualities of a superior order. He was enthusiastically applauded.

Lilli Lehmann attracted an audience to the Philharmonie that completely filled the great auditorium. She sang exclusively Schubert songs. Her voice showed the unmistakable signs of age and wear, but in the songs that brought into play chiefly her middle register her art was unexcelled. On the whole, however, one could call her queenly, magnificent and cold.

Aldo Antonietti gave his second and last concert at Bechstein Hall Tuesday evening. He played the Saint-Saëns B minor Concerto and numerous smaller pieces. He is one of the best of the younger violinists. He is evidently a student and improves constantly. In the concerto his technic was clear, his intonation excellent, his tone round, his "Vortrag" interesting. He is a favorite with the public. His performance, as a whole, has a certain cool reserve that does not betray his Italian paternal descent. His mother, I believe, is English.

The Steindel Quartet of children has caused considerable interest here. This organization comes from Stuttgart, and is composed of father Steindel and his three boys, Albin, Max and Bruno. The boys range between the ages of eight and eleven years, and have been taught solely by

their father. Bruno plays the piano, Max the 'cello, Albin the violin and their father the viola.

They play the great classical chamber music works all from memory. This alone is a remarkable feat. Of course their performances cannot be compared with those of full grown artists, but what they do is astonishing. They play with infallible memory; they play in tune and they phrase musically. The tone of the violin and 'cello is naturally weak. The public overwhelmed the children with applause.

Irma Saenger-Sethe was heard at Beethoven Hall Tuesday evening in conjunction with the pianist Moritz Mayer-Mahr. The artists played three sonatas—the B minor by Philip Scharwenka, the E minor by Mozart and the Grieg G major. The violinist played with a large and noble tone and in broad style. In the sonatas (especially in the uninteresting Grieg Sonata which I heard) she could not display her many admirable qualities to as much advantage as in the concertos, which she recently played with orchestra. I wrote about her playing in full at that time.

Moritz Mayer-Mahr is a pianist who combines thorough musicianship with virtuosity. He played his parts with refinement, with intelligence and often with brilliancy.

Arthur van Eweyk, the American, sang songs by Schumann and Brahms. He is one of the best baritones in Germany.

The Halir Trio played a new piano quartet by Robert Kahn, a gifted and industrious local composer and instructor at the Hochschule. The work is built on conventional lines. The second movement, a vivace con brio, has a humorous character; the other three movements incline toward the sentimental. Technically the work is that of a skillful musician who lacks the stamp of individuality.

The Hekking Trio gave its fourth concert at Beethoven Hall. The house was sold out. This organization has come to be an important factor in the musical life of the German metropolis. It gave fourteen concerts last winter to crowded houses and this winter it is giving seven in a much larger hall and at higher prices. It is unquestionably the best trio in the world. The only one approaching it is the Halir Trio. Halir is a greater violinist than Wittenberg, but Schumann, the pianist, cannot compare with Schnabel, much less can Dechert, though a fine 'cellist, be compared with Hekking. The principal number was the big Tchaikowsky Trio in A minor. It was a great performance, perfect in ensemble, finished in technical detail and full of vitality. Schnabel and Wittenberg played the Schubert B minor Rondo. Though a great admirer of Schubert, I never cared for this rondo.

Between the instrumental numbers Jeannette Grumbacher de Jong sang several amiable songs by Robert Kahn. The lady has a pleasing and well schooled soprano voice and sings with excellent taste.

Agnes Stavenhagen and Iduna Walther-Choisanus sang songs and duets at the Singakademie, accompanied by Bernhard Stavenhagen. All three artists are from Munich.

Richard Strauss' "Feuersnot" was given under his personal direction at the Royal Opera for the twentieth time.

My colleagues do not take very seriously F. della Sudda, a Turkish pianist. His playing, judged from the absolute standards that a cosmopolitan critic requires, is in no way remarkable. He has a good technic, he plays Chopin, Schumann and Liszt from memory and with intelligence. So do a great many others.

But an absolute standard of judgment is not always the only standard. Sometimes a relative standpoint is of more value. F. della Sudda is a Turk. The Turks are an unmusical people. The nation has not thus far produced one artist of importance. Whether productive or reproductive, Della Sudda has not had generations of musical ancestry doing preparatory work for him. He has evidently a great love for music and has worked hard and against great hereditary disadvantages. If then, he can come here hampered by this great natural incubus and play as he did, it is a remarkable thing and he deserves praise and encouragement.

We would not expect a Chinaman or an African negro or an American Indian to develop into a great virtuoso in one generation.

Della Sudda may be doing a great work for his people as a pioneer in music. It is certainly a good sign when natives of a semi-barbarous race show an understanding and love for the fine arts. It is a big step forward toward enlightenment, and the cultivation of music in its higher forms would certainly be a good thing for Turkey and the other Balkan states under Ottoman rule.

Helene Staegemann, of Leipsic, sang songs by Schubert, Schumann, Liszt, Brahms, Strauss and others at the Singakademie Friday. She is a singer of much charm and refinement, is thoroughly musical and has esprit. She was warmly applauded. Her concert was especially interesting owing to the fact that no less an artistic personage than Arthur Nikisch accompanied her on the piano. Nikisch's orchestral accompaniments are wonderful, but not less so his piano accompaniments.

Poland, the land of prodigies, has sent us a new "wonder child." Little nine year old Miccio Horszowski played last evening for an hour and a half works by Mendelssohn, Schumann, Chopin, Tchaikowsky and others. The child is unquestionably very gifted, but he is not a prodigy of the first rank. His little fingers skip over the keys very nimbly; he plays everything from memory, and he interprets with a straightforward, naive simplicity. He played a mazurka of his own, a sparkling pleasing little thing.

A new Leschetizky graduate, Richard Buhlig, takes himself very seriously. He played two Brahms concertos, accompanied by the Philharmonic Orchestra. This is a big pill for a pianist and a bigger one for the public. Buhlig has command of large technical resources, and he is an excellent musician, but he takes himself by far too seriously. If a youth of twenty feels that he has already attained such weighty artistic stature that he must needs begin his career by expounding to the world the deepest and most ponderous works in the whole piano literature, where will he be at fifty? Where will he end? It is far more natural to begin at twenty as a brilliant Chopin and Liszt player, and then at fifty to be a Beethoven or a Brahms prophet—witness the incomparable Joseffy!

Buhlig has admirable qualities, however, and let us hope that he will grow into a pianist to be reckoned with later.

Albert Werkenthin, the critic of the Berlin Volks-Zeitung, gave a matinee at Bechstein Hall in which he introduced a number of new compositions from his own pen. These were a Sonata in A minor and an Elegie for violin and piano, eight songs, and seven piano pieces called "In Spring."

Werkenthin, a pupil of Hans von Bülow, is mentioned in the latter's letters. As a piano pedagogue, as a composer and as a musical littérateur he has made a name for

himself. His three volume work for piano students, "Lehrstoff und Methode," ranks high.

His compositions follow the classic models in form, but they reveal a pleasing individual character of expression. Indeed, they are a reflection of the personality of the man himself, who is genial, unassuming and sympathetic. The works were warmly received. Gabrielle Wietrowetz, Joachim's best female pupil, played the violin parts beautifully, and Miss Wally Werkenthin, of the Cologne Opera, interpreted the songs. This young singer sang with skill, taste and temperament, and was enthusiastically applauded.

Arthur Hartmann played twice in Helsingfors last week with rousing success. He is now touring in other Finnish cities under the management of the celebrated Finnish impresario Fazer.

Joseph Rebeck, the popular conductor of the Philharmonic Orchestra, celebrates today his sixtieth birthday. It is much regretted that he is still confined to his bed by a severe chronic rheumatic trouble. As a violinist and conductor Rebeck has had an active public career of more than forty years. His various fields of activity have been Prague (where he studied violin), Weimar, Warschau, Budapest, Wiesbaden and since 1897, Berlin.

Kubelik is said to have bought a large estate near Kolin in Bohemia for 560,000 crowns. Fabulous reports of his enormous receipts are in circulation. Be it remembered that Kubelik has a very clever manager and press agent.

As a matter of fact he cancelled a recent concert announced in Budapest because there was no advance sale of tickets. In a previous concert there he barely paid expenses.

Mascagni will make a tour of Germany and conduct his own works next year, beginning in Weimar in April. He will appear in Berlin, Dresden, Hamburg, Prague, Vienna and other cities.

The new owner of the Leipzig Tageblatt has discharged Adolf Ruthardt, the well known critic and musical editor, and has greatly curtailed the musical department of the paper. New York please copy.

In Dresden Sgambati's new D major Symphony was played by the Royal Orchestra.

An interesting series of folk-concerts are being given at The Hague. The programs are composed entirely of works of the preclassical period. The conductor of the orchestra is Baron van Zuylen.

At the last subscription concert in Weimar Concertmaster Arthur Roesel conducted his new "Festival Overture" with much success.

Felix Draeseke has finished a new one act opera, "Fischer and Chali." The premiere will take place in Prague.

The Joachim Quartet will give three Beethoven concerts in Paris on March 17, 18 and 20. Last year the receipts for two concerts there were 15,000 francs.

The full list of concerts and operas for the week was as follows:

SUNDAY, JANUARY 31.  
Bechstein Hall—Antonia Dolores, vocal.  
Singakademie—Margherita Simonetti, vocal.  
Philharmonie—Philharmonic "Pop."

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Royal Opera—"Undine."  
Theater des Westens—Matinee, "Undine"; evening, "La Belle Héloïse."

MONDAY, FEBRUARY 1.  
Bechstein Hall—Anna Dinklage, vocal.  
Beethoven Hall—Ernest Schelling, piano, with orchestra.  
Philharmonie—Lilli Lehmann, vocal.  
Singakademie—Hertha Dehmow, vocal.  
New West Side Hall—Henriette Liebert, vocal; P. Schmidt, organ, and chorus.

Theater des Westens—"La Belle Héloïse."  
TUESDAY, FEBRUARY 2.  
Bechstein Hall—Aldo Antonietti, violin.  
Beethoven Hall—Irma Saenger-Sethe; violin, Moritz Mayer-Mahr.  
Philharmonie—Philharmonic "Pop."  
Philharmonie Small Hall—Steinlein children quartet.  
Singakademie—Else Hunin-Mowes, vocal, and F. Barisch, 'cello.  
Hôtel de Rome—R. Schaad, 'cello.  
Hohenzollernschule—Egidini Quartet.  
Royal Opera—"La Traviata."  
Theater des Westens—"La Belle Héloïse."

WEDNESDAY, FEBRUARY 3.  
Bechstein Hall—Ella Jones, piano.  
Beethoven Hall—Anna Stephan, vocal.  
Philharmonie—Philharmonic "Pop."  
Singakademie—Halir Trio.  
Architect House—Berlin Tonkünstlerclub.  
Royal Opera—"Feuersnot."  
Theater des Westens—"La Belle Héloïse."  
THURSDAY, FEBRUARY 4.  
Bechstein Hall—Anna von Blanckenburg, vocal.  
Beethoven Hall—Hekking Trio.  
Singakademie—Agnes Stavenhagen and I. Walter Choinus, vocal.  
Royal Opera—"Lohengrin."  
Theater des Westens—"La Belle Héloïse."

FRIDAY, FEBRUARY 5.  
Bechstein Hall—F. della Sudda, piano.  
Beethoven Hall—Antonia Dolores, vocal.  
Philharmonie Small Hall—R. Schaad, 'cello.  
Singakademie—Hélène Stegemann, vocal.  
Royal Opera—"Manon."  
Theater des Westens—"La Belle Héloïse."  
SATURDAY, FEBRUARY 6.  
Bechstein Hall—Micio Horsowski, piano.  
Beethoven Hall—Richard Buhlig, piano, with orchestra.  
Singakademie—Florian Zajic, violin; Anton Foerster, piano.  
Royal Opera—"Fidelio."  
Theater des Westens—"Merry Wives of Windsor."

Eugen d'Albert has been honored by the Grand Duke of Weimar with the large gold medal of the first class for art. This is a great distinction, as it is always presented to but one person in each branch of art. The late Eduard Lassen had it before D'Albert. Wildenbruch has it for literature and Hildebrandt for sculpture.

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[LONDON CORRESPONDENCE.]

MME. BLANCHE MARCHESI sang with triumphant success at the "Five o'Clock" of the Paris Figaro on February 8. This is what the great French organ says of her performance:

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soprano, concert oratorio and song recital; Elsa Marshall, soprano,  
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#### BUFFALO.

BUFFALO, February 19, 1904.

TUESDAY night a large audience attended a recital at Twentieth Century Hall, and listened with evident pleasure to the well played, difficult selections given by the pupils of Ch. Armand Cornelle. Special mention is due little ten year old Cora Jean Allen, of North Tonawanda, and fourteen year old Ella Lopez, of Buffalo, who play with intelligence beyond their years. No trace of self consciousness mars their work. Miss Allen plays with great facility. Miss Lopez's interpretation of "The Spinning Song" was worthy of a professional musician. The elder pupils show a steady advance and an enthusiasm for their work which must gratify their painstaking teacher.

Miss Eleanor Schwabl can be commended for having acquired a better sense of rhythm than she had six months ago. If she will try to move her arms less she will make a more graceful appearance. She is young and can easily conquer this fault if she will. Her encore number was Scholz's "Album Leaf." The others who responded to encores were Ruth Adams, who played "Les Papillons" (Lavallée); Carrie Gillig, "Frühlingsrauschen" (Sinding); Miss Schiebel, "Butterfly Etude" (Chopin), "Minuetto Vecchio" (Sgambati). Miss Schiebel played four times, arousing prolonged applause for her convincing, artistic performance. George Lowry, "Military Polonaise" (Chopin); Maytie Williams, "Spinning Song" (Raff). These last two encores were given in response to the applause which followed the duet, Concerto, A minor (first movement) (Grieg). Philip Kraemer's playing is marred by extreme nervousness, which he should seek to overcome. On the whole, the recital was a success, and Buffalo teachers congratulated Mr. Cornelle upon the work he is accomplishing as a clever, earnest instructor.

Mrs. Frances Helen Humphry, of the Buckingham, recently gave an informal musicale in honor of Joseph Sheehan, of the Savage English Opera company. Several of Mrs. Humphry's pupils sang to her piano accompaniment.

Mrs. Evelyn Choate went to Pittsfield, Mass., this week to give talks on "Parsifal," under the patronage of Miss Gertrude Watson.

On Tuesday and Thursday evenings and Saturday matinee the opera of "Lohengrin" was splendidly sung and acted by the Castle Square company. On Lincoln's Birthday "Carmen" was presented, Miss Ivell in the title role. This week there have been some admirable presentations of "Tannhäuser," "Trovatore," "Faust" and "The Bohemian Girl." "Othello" drew crowded houses, being less familiar to the public than the other operas.

William G. Armstrong is succeeding finely with his Choral Society in Olean. He purposes giving a concert early in March to show what his big chorus of 106 can do. Mr. Armstrong was for a long time associated with Mr. Vogt in Toronto in the Mendelssohn Society, whose work is well known all over the country. We are glad to know that Mr. Armstrong is meeting with the recognition he deserves.

VIRGINIA KEENE.

#### J. L. Rodriguez, Baritone.

A SINGER uniting in himself the various qualities of some of our best known baritones and basses is Mr. Rodriguez. He recently sang Flegler's "The Horn" in fine style, with robust voice, expressive, reaching the low D with full, noble tone. Halevy's "Sepel rigor" he sings with great effect, such is the power of his voice and interpretation. Sibyl Sammis, the soprano, sailed for Europe last week for further development along operatic lines. Her success with the Duss Orchestra at Madison Square last summer was pronounced. Both these singers are artist pupils of Max Decsi.

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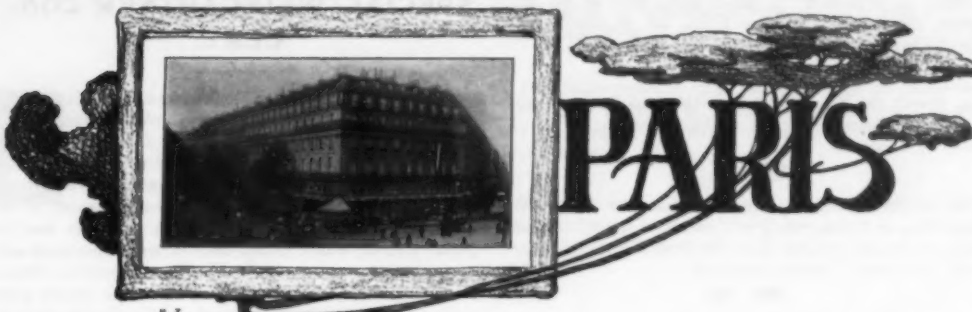
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GRAND HOTEL,  
BOULEVARD DES CAPUCINES, PARIS,  
February 11, 1904.

**M**EDOUARD COLONNE having gone to Rome to conduct two orchestral concerts of the Santa Cecilia series in that city, his place here in Paris last Sunday afternoon was occupied by M. Ernst von Schuch, of the Dresden Royal Opera.

The program selected by Herr von Schuch included the C minor Symphony of Beethoven, affording the Parisians a reading or hearing of the great Bonn master's most beautiful symphony, that differed in several points from the interpretations generally known and accepted here. Other numbers on the program were the "Benvenuto Cellini" overture of Berlioz, Concerto in D flat, by Handel; the Saint-Saëns C minor Piano Concerto, played by M. Lucien Wurmser, and the overture to "Rienzi" of Wagner.

At the Lamoureux concert the following program was given: Symphony, "Eroica," Beethoven; "Notre Dame de la Mer," by Théodore Dubois; "Cère Nuit," of Alf. Bachet; Suite in D major, Bach; Prelude and Finale from "Tristan and Isolde," Wagner; Air from "Judas Macabæus," Handel, sung by Mlle. Marguerite Revel, and finishing with the "Rhapsodie Norvégienne," by Lalo.

The Conservatoire program will be given after hearing the repetition concert of next Sunday.

At the Théâtre Victor-Hugo the following was the Le Roy concert program offered under direction of M. Carolus-Duran: "Les Houles," No. 5, from a Cycle Musical in five parts, conducted by the author, Albert Doyen; Romance, Saint-Saëns; Valse, Godard, Jules Pascal flutist; "Still wie die Nacht" (in French), Bohm; "Instant," P. Carolus-Duran, for baritone, Paul Pecquery; Schumann's Piano Concerto, A minor, Edmond Hertz; Nocturne from "Midsummer Night's Dream"; "La Fileuse," Mendelssohn; Bruch's Violin Concerto, G minor, Joseph White; "Souvenir d'un Soir"; "Chanson de Barberine"; "Air de Suzanne" from Mozart's "Les Noces de Figaro," Mme. Bureau-Berthelot soprano; "Marche Solennelle," G. Pierné.

This certainly was a variety program, so to speak, the principal features of which were the two concertos.

Mr. Hertz, who recently made his introductory appearance at these concerts, with a brilliant performance of the Tchaikowsky Concerto, chose for his second essay the one in A minor, by Schumann, in which his playing was rhythmically strong and accentuated, the Cadenza being especially well given. The temperament of this pianist is eminently that of a public performer; his future bright and full of promise.

Mr. White, the Cuban violinist, who, I am told, appeared a score of years ago, or quite a quarter of a century past, at the New York Philharmonic Society's concerts, pleased his many friends in the audience by a dazzling per-

formance of the Bruch Concerto, and was called out several times.

On Friday evening at the Salle Aeolian the Parent Quatuor, assisted by Madame Loiseau, pianist, gave the fifth recital of their Beethoven series, comprising two string quartets, op. 18 (in C minor) and op. 127, between which was heard the Sonata for piano, op. 109.

Bronislaw Hubermann, with Richard Singer, pianist, gave his third concert Saturday evening at the Salle Erard. His success was great and most pronounced. The program offered the Bruch Violin Concerto in D minor, Chopin's Second Ballade, Bach's Adagio and Fugue for violin alone, Liszt's "Saint Francis Legend" for piano, and the "Faust Fantaisie," by Gounod-Wieniawski.

After the Bach numbers young Hubermann (who looked more like Rubinstein on this occasion than ever before) was obliged to quiet the audience with the Schubert-Wilhelmj "Ave Maria." As encore to his last number upon the program the violinist played Chopin's Funeral March, but the audience refused to leave the hall and kept bringing the artist back again and again, when he finally added a brilliantly played Mazurka by Kotski.

The twelfth concert of the Nouvelle Société Philharmonique at the Salle des Agriculteurs on Tuesday evening presented Mlle. Lydia Eustis, singer; Mark Hambourg, pianist, and Mr. Zacharewitsch, violinist—the two gentlemen replacing Fritz Kreisler, who was detained in London.

After the opening number, the "Trille du Diable" Sonata of Tartini, Miss Eustis was well received in a group of three songs, "Biondina," Gounod; "Adelaide" and "Le Roi des Aulnes," both by Beethoven. Mr. Hambourg then followed, attacking the Bach-Tausig D minor Toccata and Fugue in a violently impetuous manner, and continued in much the same forceful style, through the Beethoven "Sonata Appassionata." Later Mr. Hambourg's contribution consisted of a group of four Chopin Morceaux, the Nocturne in G, Etude G flat, the D flat Prelude and the A flat Polonaise.

Mr. Zacharewitsch played a Bach Sarabande and Gigue from the D minor Sonata for violin alone very satisfactorily, with good tone and intonation, followed by "Rêves," of Schumann and a Tchaikowsky Scherzo.

In addition to the selections already mentioned Miss Eustis offered a novelty in the form of six melodies, entitled respectively "Automne," "Le Secret," "Barcarolle," "Prison," "Toujours" and "Mandoline," by G. Fauré, with the author at the piano. Of these songs the fifth and sixth pleased best and were redemanded. Miss Eustis was in excellent voice and sang admirably.

Soon the Joachim Quartet is to appear at these concerts.

Léon Delafosse, the French pianist, has returned to Paris from Vienna, where he played the Weber Concertstück with the celebrated Philharmonic Orchestra to a very numerous and enthusiastic audience. The young vir-

tuoso was recalled several times and presented with a laurel wreath, in which were entwined the colors of France. Negotiations, I learn, are now pending for a series of concerts in the United States and it is quite probable that Delafosse will be heard there next winter, where his success cannot fail to be great, as it has been at the Lamoureux and Colonne concerts in Paris.

Mlle. Delna, who, since her marriage last year, has left the stage, is to reappear next season at the Opéra Comique in the creation of one of the roles in "L'Enfant Roi," the new opera by Alfred Bruneau.

#### Mrs. Eddy Receives.

**M**RS. SARA H. EDDY, who has recently acquired a beautiful villa near Paris, gave a reception and musicale in Paris week before last, and among those present were Madame Nevada-Palmer, Mlle. Palmer, Dr. H. R. Palmer, Mr. and Mrs. Dalliba, Countess Launay, Alexandre Guilmant, Mr. and Mrs. Baird, Mr. and Mrs. H. Seymour Thomas, Mme. Le Flaguais.

#### Decsi Musicale.

**T**HE Decsi studios in Carnegie Hall were crowded with a fashionable throng of society and music folk Saturday evening, come to listen to songs sung by the Decsi artist pupils, Edith Ivins, alto; Irene Reynolds, soprano; Otto Schubert, Groge B. Wick and Geo. W. Clark, baritones, and that beautiful woman and artist, Mariska Aldrich, the contralto. She sang Chadwick's "Loved by Thee" Dvorák's "Gypsy Songs" and Hartmann's "The Swan," as well as Schubert's "Die Allmacht," with nobility of conception and beautiful tonal quality. Miss Ivins pleased especially in "A Bowl of Roses," and little Miss Reynolds shows much promise; both received warm plaudits. J. L. Rodrigues, as a newcomer, deserves special mention; his voice is noble, full and resonant. Baritones Schubert, Clark and Wick have frequently sung at these musicales, and each is steadily improving, under the masterly guidance of Maestro Decsi. It is in fact a pleasure to watch the constant development of the singers under this schooling. Intelligent direction by the teacher, supplemented by careful study on the part of the pupil, does wonders with these Decsi students.

Elise Reimer at the piano was ever reliable, sympathetic and a source of pleasure to both singers and auditors. She plays not only the notes but is musically, expressive, graceful in all her pianism.

#### Bartenwerffer-Blazewicz Concert.

**M**ME. HELENE BARTENWERFFER, soprano, and Mme. Marya Blazewicz, pianist and composer, will give a concert at the Waldorf-Astoria (East Room) on the evening of Thursday, March 3. They will be assisted by Jos. N. Sheehan, baritone, and Emil Rhode, accompanist. Madame Blazewicz will play works by Mendelssohn and herself, and Madame Bartenwerffer will sing songs by classic and modern composers. There is widespread interest in this concert, the artistic singing of Madame Bartenwerffer and the compositions of the Polish-American Madame Blazewicz having attracted attention in a large degree.

#### Frank Seymour Hastings Sings.

**T**HAT Mr. Hastings composed some of the best known and best selling songs everybody knows, but that he sang in public is not generally known. This occurred at the South Church ten days ago, when the choir sang his anthem (dedicated to the choir of St. Bartholomew's P. E. Church), and he sang the solo, Baritone Francis Rogers being absent. Dr. Franklin Lawson, tenor, shared the honors with Mr. Hastings, singing his solo with fine fervor.

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MILAN, FEBRUARY 9, 1904.

**R**EGARDING the trust formed in Rome and which was mentioned in the last Milan letter the writer has been able to gather the following particulars: The trust will have its seat in Rome, with agencies in other Italian cities, and is organized for a duration of twenty years. The capital consists of 1,000,000 lire, to be distributed in 5,000 shares to the value of 200 lire each, and which amount can be triplicated. The object of the society is to better the state of affairs in Italian theatres, which today labor under painful pecuniary conditions. There are today eleven first class and thirty second class theatres in the different cities, all of which demand first class performances, which none are able to give. Neither the state nor the municipal authorities bother themselves about the matter, and unless in cases like La Scala, where the mercantile portion undertakes the responsibility of providing funds for the same, the performances are gradually suffering a general decadence, and the impresarii are running too many risks.

And this state of affairs the society proposes to remedy by forming engagements for the different artists, by providing scenery, costumes, properties, and the thousand and one things necessary to keep a number of theatres in proper working order, and by giving performances worthy of Italy's former days.

At the premiere of "Gioconda" at the Lyrico the honors were given to the young maestro, Tullio Serafin. After the concertato of the third act he was given a really enthusiastic ovation—and he deserved it.

Maria de Macchi as the protagonist was not at her best. She was evidently tired, and besides "Gioconda" is too heavy for her—vocally. The baritone Arcangeli has a good, big voice fairly well under control. The tenor Mastrioni has not been long on the stage, so due indulgence must be made for that fact. His voice is good, and he sings fairly well.

Of the singers the best surely was the contralto Didur. She sang the "Preghiera" in the first act so magnificently that she was really forced to repeat it. The Laura of Signorina Garibaldi was not one of her happiest creations.

Rendano has given his first of a series of eight concerts with successful results. In his program figured the Sonata, op. 35, of Chopin; "L'Usignuolo," of Liszt, and a Study of Rubinstein.

"Ballo in Maschera" is given fairly well at the Dal Verme, alternating with "La Forza del Destino." The ballet "Excelsior" is still drawing good houses.

In March the Società del Quartetto, of Bologna, will give two orchestral concerts at the Comunale, to be directed by Toscanini.

During the months of March and April the Società del Quartetto, of Turin, will give a series of orchestral concerts, to be directed by Hans Richter, Toscanini, Martucci, Mancinelli, Colonne, Savanoff.

At the second concert of the new society formed by Mugellini in Bologna, Filippo Ivaldi, the pianist, roused that most critical of all the Italian cities to a state of enthusiasm. Not alone did he present himself as a composer, but he strengthened the title already given him as one of the best of the Italian pianists. He played the "Appassionata" of Beethoven, selections from Schumann, Chopin, Liszt, and a new Fantasia for piano and orchestra by Ottorino Respighi, one of the most talented of the young composers.

The rest of the program consisted of three romances by Ivaldi, sung by Signora Giovannoni-Zacchi, and the Second Sonata of Bossi, for violin and piano, with Respighi as violinist.

A newspaper of Corfu gives very flattering notices of Angelo Parola, the tenor, in Puccini's "Bohème" and "Manon" and Massenet's "Werther."

#### An Historical Concert.

IN Knabe Hall last Wednesday evening Eugene Bernstein, pianist; Modest Altschüler, violoncellist, and Edward P. Johnson, tenor, gave the third concert in the series of six historical concerts of chamber music. This organization has been engaged in this work for the past five seasons. As an ensemble pianist Mr. Bernstein has few superiors and as a program maker always is discreet.

Chopin's infrequently heard sonata for piano and violoncello was played admirably by Mr. Bernstein and Mr. Altschüler, who also gave an intelligent and refined performance of the second movement of Saint-Saëns' Sonata, op. 32; the second movement of Nicodé's Sonata, op. 23, and the whole of Mendelssohn's Sonata, op. 45.

Mr. Johnson sang "Liebe" and "Dein Angesicht," by Schumann, and "Du Bist die Ruh" and "Ungeduld," by Schubert. He had to add several songs as encores.

#### Strauss and Bispham in "Enoch Arden."

TENNYSON'S "Enoch Arden" in recitation form, set to music by Richard Strauss, with the composer at the piano and David Bispham reader, will be given in Carnegie Hall on Tuesday afternoon, March 1. This work has been dedicated by Strauss to the foremost German actor, Ernst von Possart, who, during the past three years, has frequently performed it throughout Germany with the composer at the piano, while the memory of their recent joint success in London is still fresh in the minds of many in this country. Elsewhere than in Germany it was first produced by David Bispham with the original English text in this city at a private entertainment in April, 1900. Since then he has given it in many other cities of the United States.

#### SPECIAL WEINGARTNER CONCERT.

**T**UESDAY evening, February 17, the day before he sailed for Europe, Felix Weingartner led a special orchestral concert at Carnegie Hall, arranged for him by the Philharmonic Society. The excellent impression which Weingartner had made at the sixth public rehearsal and concert of the Philharmonic, helped him to such quick fame here that the special concert was crowded with a large and unusually representative musical audience. As a conductor Weingartner again displayed those many admirable artistic qualities which were made the subject of an analytical study in THE MUSICAL COURIER last week. There is no doubt that in the Munich leader there are combined the two essentials which constitute the great conductor an intensely musical temperament and a high order of intelligence. If a director can both feel and analyze his music then there is no need to look much beyond him for the ideal interpreter.

The program also introduced Weingartner's "King Lear," a symphonic poem of strong descriptive power, filled with motives of real melodic beauty, and decked with a style of orchestration at once ultra modern and yet fine as gossamer where the lighter touch seemed needful. Weingartner has laid stress on the psychical as well as the physical side of Lear's character, and the musical delineation is not only complete but also comparatively simple. The audience liked and understood "King Lear" and the composer Weingartner had no need to be envious of the success of the conductor Weingartner. After the last number of the program the Philharmonic Society blew a mighty fanfare in honor of the distinguished guest and his many admirers applauded and cheered for fully five minutes. Taken altogether, it was an outburst the like of which stolid New York had not seen for many a day.

#### Dr. Lierhammer's New York Debut.

**D**R. THEO LIERHAMMER, the Viennese baritone, will sing the following program at his first recital in Mendelssohn Hall Monday afternoon, February 29:

Recitative and Air from Xerxes.....	Handel
In questa tomba.....	Beethoven
Frühlingsfahrt.....	Schumann
Der Nussbaum.....	Schumann
An eine Aeolsharfe.....	Brahms
Zigeunerlied, No. 6.....	Brahms
Klage.....	Brahms
Auf dem Kirchhofe.....	Brahms
Folksong.....	Brahms
Freundliche Vision.....	R. Strauss
Morgen.....	R. Strauss
Adieu du Matin.....	Pessard
D'une Prison.....	Reynaldo Hahn
Mazurek (in Polish).....	Niewiadomski
Night.....	Garnet Wolseley Cox
Ein Schwan.....	Grieg
Schumacherlied.....	Weingartner
Printemps.....	Paul Vidal

#### Madame Ohrstrom Renard's Musicales.

**A** DELIGHTFUL informal musicale was given by Madame Renard at her studio, 444 Central Park West, last Saturday afternoon, February 19. A number of Madame Renard's pupils sang, two being heard for the first time—Miss Valentina D'Orn and Miss Pauline Sternberg. The others who took part were Miss Katharina Cohen, contralto; Miss May Corin and Miss Adele D'Orn, sopranos, and René D'Orn, tenor. The studio was filled with highly pleased listeners.

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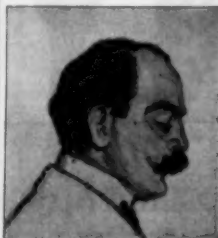
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## CINCINNATI.

CINCINNATI, February 20, 1904.

THE College of Music presented an ensemble concert of unusual interest on Tuesday night, February 16, in the Odeon, the participants being Frederick J. Hoffmann, pianist, and Signor Lino Mattioli, 'cellist. Mr. Mattioli's solos, played with discriminating accompaniment, were an Impromptu of his own and Popper's "Papillon." His own composition revealed that genial flow of melody which seems to belong to the Italian skies alone. It pleased so much that it was given da capo. In response to an encore after the "Papillon" he played a "Peasants' Dance" of his own composition. The ensemble numbers which attracted attention were the Beethoven Sonata for piano and 'cello, A major, and the Rubinstein Sonata for piano and 'cello, D major. The Beethoven was given with classic breadth and simplicity—with rhythmic clearness and a reverential spirit. Mr. Hoffmann's playing was strikingly beautiful and effective. His solos were two Chopin numbers, Nocturne D flat, op. 27, No. 2, and the Polonaise C sharp minor. There was delicacy as well as character in his touch, and the Polonaise, which belongs to the greater Chopin, revealed intensity as well as depth in the interpretation.

One of the enjoyable events of the season was the recent violin recital by Emil Wiegand in Sinton Hall. Mr. Wiegand was assisted by Oscar J. Ehrigott, baritone, and Romeo Gorno, pianist, in an exacting program. He had selected for his numbers the Rust Sonata for violin, with its eight movements, the Allegro Maestoso movement of the Paganini Concerto in D; Romanze, of Wilhelmj, and the Sarasate "Spanish Dance," No. 8. Particular interest was attached to his playing of the Paganini Concerto, which, during the past summer he had studied under Ysaye. Technically it was a very creditable and satisfactory performance, and the conception was exceptionally good. The Cadenza which he played was of his own composition, and showed a remarkable gift of merging closely into the spirit and style of the Paganini music with strong individual treatment. His technical fluency, as well as grasp of interpretation, was shown in the Rust Sonata, whereas the Romanze and "Spanish Dance" revealed a decided vein of poetry and romanticism. Mr. Wiegand is a violinist of earnest and sincere convictions who is climbing upward. He responded to prolonged applause with two encores—one of them being a Romanze by Lalo.

The final chamber concert by the Marien String Quartet will be given on Tuesday evening, March 8, with Signor Romeo Gorno as the pianist. Of the two numbers in which Signor Gorno appears, the Beethoven Trio, in C minor, and the Rubinstein Sonata, in G major, the latter deserves particular mention, having been performed in Europe by José Marien, the first violinist of the quartet, and the composer (Rubinstein) himself. Its performance by Mr. Marien and Signor Gorno on this occasion will undoubtedly attract the attention of all lovers of the best chamber music.

"Handel and Bach" will be the subject of Mr. Gantvoort's next lecture in the History of Music course, and

will be given on Wednesday, February 24, at 1:30 p. m., at the College of Music.

The Shakespearean class at the College of Music will take up the study of "Midsummer Night's Dream" on Friday morning at 11 o'clock, under the direction of Miss Mannheimer.

The piano recital by Ernest W. Hale, assisted by Mrs. Gisela L. Weber, violinist, that was postponed on account of the illness of Mrs. Weber, will be given March 15 at the Odeon.

The second concert of the season by the College Chorus and the College Orchestra will be given on next Tuesday evening, February 23, at the Odeon.

The next evening invitation recital by College of Music students will be one of unusual importance. Some of Signor Albino Gorno's advanced pupils and voice pupils of Mme. Tecla Vigna will appear. The date is set for Friday evening, March 4.

Mme. Liza Delhaze-Wickes, of New York, will give a piano recital at Baldwin's on Monday afternoon, February 22.

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## Creators' Success.

CREATORS and his Italian band are meeting with phenomenal success all over the country. Following is their spring itinerary:

## FEBRUARY.

Fri. 19—Matinee and evening, Auditorium, Louisville, Ky.  
Sat. 20—Matinee and evening, Tomlinson Hall, Indianapolis, Ind.  
Sun. 21—Evening, Grand Opera House, Terre Haute, Ind.  
Mon. 22—Matinee and evening, Grand Opera House, Terre Haute.  
Tue. 23—Matinee and evening, The Odeon, St. Louis, Mo.  
Wed. 24—Evening, Powers' Opera House, Decatur, Ill.  
Thu. 25—Evening, Chatterton Opera House, Springfield, Ill.  
Fri. 26—Evening, Grand Opera House, Peoria, Ill.  
Sat. 27—Evening, The Auditorium, Galesburg, Ill.  
Sun. 28—Evening, Grand Opera House, Burlington, Ia.  
Mon. 29—Evening, Burtis Opera House, Davenport, Ia.

## MARCH.

Tue. 1—Evening, Economic Theatre, Clinton, Ia.  
Wed. 2—Evening, Illinois Theatre, Rock Island, Ill.  
Thu. 3—Evening, Grand Opera House, Freeport, Ill.  
Fri. 4—Evening, Grand Opera House, Rockford, Ill.  
Sat. 5—Evening, Wilson Opera House, Beloit, Wis.  
Sun. 6—Evening, Myer's Grand, Janesville, Wis.  
Mon. 7—Evening, Turner Opera House, Watertown, Wis.  
Tue. 8—Evening, Green Bay Theatre, Green Bay, Wis.  
Wed. 9—Evening, Appleton Theatre, Appleton, Wis.  
Thu. 10—Evening, Grand Opera House, Oshkosh, Wis.  
Fri. 11—Evening, Crescent Opera House, Fond du Lac, Wis.  
Sat. 12—Matinee and evening, Pabst Theatre, Milwaukee, Wis.  
Sun. 13—Matinee and evening, The Studebaker, Chicago, Ill.  
Mon. 14—Evening, Studebaker Auditorium, South Bend, Ind.  
Tue. 15—Evening, ————  
Wed. 16—Evening, Light Guard Armory, Detroit, Mich.  
Thu. 17—Matinee and evening, The Valentine, Toledo, Ohio.  
Fri. 18—Evening, Noble's Opera House, Tiffin, Ohio.  
Sat. 19—Evening, Nielson Opera House, Sandusky, Ohio.  
Sun. 20—Matinee and evening, Grays Armory, Cleveland, Ohio.  
Mon. 21—Evening, The Colonial, Akron, Ohio.  
Tue. 22—Evening, ————  
Wed. 23—Evening, Eleventh Avenue Opera House, Altoona, Pa.  
Thu. 24—Matinee and evening, New Lyceum Theatre, Harrisburg, Pa.  
Fri. 25—Evening, Opera House, Carlisle, Pa.  
Sat. 26—Matinee and evening, The Lyric, Baltimore, Md.  
Sun. 27—Evening, The Columbia, Washington, D. C.

## BROOKLYN.

THE midwinter concert by the Apollo Club was dull and spiritless. Miss Avie Boxall, harpist, and Mrs. Mathilde Hallam McLewee, a local contralto, appeared as soloists.

Burton's "Hiawatha," with real Indians to assist in the illustrations, greatly pleased an audience of small and grown-up children in Association Hall Thursday. By the way, what has the fire commissioner done about the gallery in this auditorium?

Wednesday evening the pupils of Leopold Wolfsohn gave a piano recital in Anderson's Apollo Hall, assisted by Mr. Wolfsohn; Miss Elsie Ray Eddy, soprano, and Samuel Messinger, violinist. As Mr. Wolfsohn's pupils gave a program that had musical merit, their names and the compositions played are reproduced: Concerto, D minor, first movement (Cadenza by Reinecke), Mozart, Grace Donovan; Prelude, C sharp minor, Rachmaninoff, Edith Peters; Berceuse (Chopin), Waltz in double notes (Chopin-Rosen-thal), Ballade, A flat (Chopin), Edith Milligan; waltz, "A la bien-aimée," Schutt, Bertha Goldenberg; Concerto, C major, first movement, Beethoven, Lillian Abraham; "Hexentanz," MacDowell, Frances Cisin; "Kermesse," "Faust," Saint-Saëns, James Balsam; Concerto, third movement, Saint-Saëns, Edith Milligan. Mr. Wolfsohn played the orchestral parts in the movements from the three concertos on a second piano.

Mrs. Helen Rhodes repeated her illustrated lecture on "Parsifal" Saturday afternoon and evening in Association Hall. The pianist was Adolf Glöse, and the vocal excerpts were again sung by the boy choir of forty voices.

Miss Caroline C. At Lee has been re-engaged as solo soprano at the Hanson Place Baptist Church for the coming year.

## The New York Trio.

THE second concert this season in the series of chamber music concerts given by the New York Trio took place Wednesday evening, February 17, in Carnegie Chamber Music Hall. Owing to a judicious distribution of tickets the little hall was not overcrowded. The audience, however, was musical and intelligent and evinced by decorous applause its appreciation of the excellent program. The participants in the concert were Miss Alvina Friend, pianist; Bernard Sinsheimer, violinist; Paul Kéfer, violoncellist, who constitute the New York Trio, and Jacques Thibaud and John Spargur.

Mr. Sinsheimer, Miss Friend and Mr. Kéfer played Mozart's Trio in B flat major.

Messrs. Thibaud and Sinsheimer performed Bach's Concerto for two violins in D minor, with string orchestra accompaniment.

Afterward Thibaud played a solo—one of the unaccompanied pieces of Bach.

The concert concluded with Schumann's Quintet in E flat major, played by Miss Friend and Messrs. Thibaud, Spargur, Sinsheimer and Kéfer.

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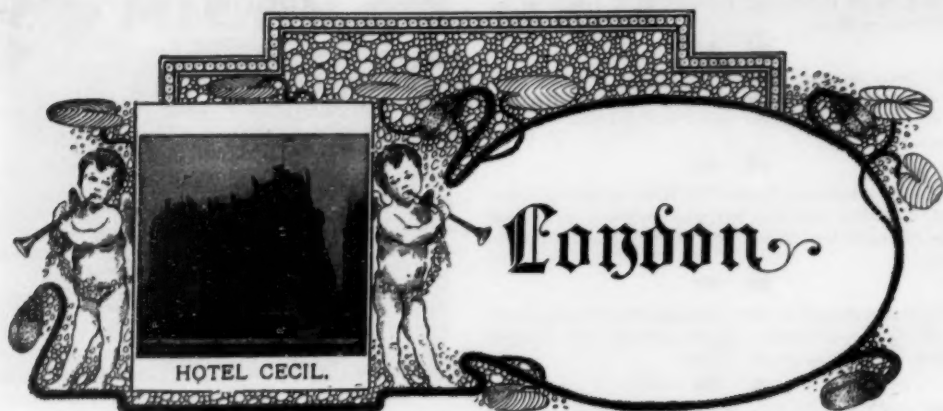
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HOTEL CECIL, LONDON,  
February 13, 1904.

**P**ROFESSOR KRUSE is evidently determined that no one shall accuse his popular concerts of inordinate length, for neither the concert of last Saturday afternoon nor that of Monday evening lasted for much more than an hour and twenty minutes. Far be it from me to grumble at brevity in a concert program; indeed, if the programs of some of the concerts that are given nowadays were reduced to vanishing point we should be none the worse off. But I can quite well imagine that, in the improbable event of my having spent 7 shillings and 6 pence on a stall for one of the popular concerts I should feel rather aggrieved if I were turned out into the street before I had received what I considered my money's worth. There was, however, no reason to complain of the fare provided at either of the concerts. The Kruse Quartet, in its entirety, was given a couple of days off, and, in place of the more usual quartets or trios, we were given two very little known, though exceedingly fine, duets for two violins, those by Bach in C minor and Handel in G minor. In both sonatas Professor Kruse was joined by Prof. Hugo Heermann, an excellent violinist, of whom we hear too little here. His broad, straightforward and interesting style, which is displayed at its best in such music as that of Bach and Handel, is very well suited to that of Professor Kruse, and both the duets were so well played that we should be glad to hear them again. Neither program contained much else that calls for any particular comment.

Ernst von Dohnanyi has been the central figure of the music of the week, having given a recital at the Aeolian Hall on Monday afternoon and having appeared both as a composer and as a pianist at the Broadwood concert on Thursday evening in St. James' Hall. Herr von Dohnanyi is certainly a pianist with individuality, but it is a little hard to understand the stir that he made when he first appeared in London a few years ago, or to see how he obtained the right to be considered a really great Beethoven player. Both the sonatas in E and in D minor were very well played on Monday, and he also succeeded very fairly well in the Sonata in A, op. 101, on Thursday. His touch is delicate and sympathetic, and he obviously possesses real intellectual gifts. But his readings were very far from being those of a d'Albert or a Lamond. He has, it is true, a fine sense of phrasing, and he is a poetical player, but the sentiment, particularly at his recital, was sometimes exaggerated, and he displayed an

affection for rubato effects which was not altogether in keeping with the music. He was at his best in Brahms' Intermezzo in A, Capriccio in B minor and Rhapsody in E flat, which he gave as his second contribution to the Broadwood program, and which were very charmingly played. The second part of his recital was devoted to Liszt, and included the dull B-A-C-H Fantaisie and Fugue, the no less dull legend of "St. Francis Walking on the Waves," the more attractive "Consolation," the Valse Impromptu and the "Rhapsodie Espagnole." Herr von Dohnanyi has a good technic, and he played the more showy pieces very fast and very loud, but it is impossible to say that his readings of them were impressive.

His Sonata for piano and violoncello, which was played by himself and Ludwig Lebell at the Broadwood concert, is an early work, and need not, therefore, be taken as representing his talent in its latest development. It is not a very attractive work, but it is evident that in writing it he was actuated by the best intentions, and attempted to turn out something that should be interesting as sheer music, and not merely as a clever technical achievement. If he did not entirely succeed it must be remembered that he was still young when he wrote it, and had scarcely had time to develop a very individual style.

Miss Muriel Foster, having attained to the proud position of the leading contralto of the day in England, now cherishes an ambition to win her laurels in America as well, and on Tuesday evening she gave a farewell concert at St. James' Hall, prior to starting on her tour. She certainly had plenty of evidence of her popularity, for the hall was filled with a most enthusiastic audience. Miss Foster is an artist of very unusual gifts. She has a superb voice, which she uses admirably, and her singing is always that of a thorough artist. She is at her best in songs that require great breadth of treatment, such, for example as Bach's "Mortals, Trust His Wondrous Mercy," with which she headed the program, and which was superbly sung. But her performances are always marked by rare intelligence, and whether she was singing this or Brahms' "O wusst ich doch den Weg zurück" or "Meine Liebe ist grün," or Rachmaninoff's "Von Jenseits" or Bizet's Berceuse, she invariably showed that she is blessed with an unusual amount of temperament. She had the assistance of Jean Gérardy, who played Boëllman's "Variations Symphoniques" and other violoncello solos with as perfect art as ever.

The Tovey mechanical composer gave the fourth and last of its chamber concerts at the Grafton Galleries on

Thursday afternoon. As was shown by two sonatas, one for 'cello and piano and the other for clarinet and piano, this amazingly ingenious machine can turn out compositions that are absolutely flawless in form and workmanship with almost incredible celerity. At present, however, the machine is not quite complete, as it has been found impossible to fit it with a poetical attachment. Whether it will be possible to supply this deficiency in time remains to be seen, but the machine certainly has an amazing technic, and, with a little overhauling might do wonders. The music that it produces in its present form, though technically perfect, is a little dull.

At a concert given during the festivities at Windsor Castle, in connection with the wedding of Princess Alice of Albany to Prince L. Alexander of Teck, Fritz Kreisler had the honor of appearing before the King and Queen, in conjunction with the tenor Gervase Elwes.

Both of the last two Popular concerts at St. James' Hall have been remarkable for their pianists. On Saturday afternoon Wilhelm Backhaus appeared and he certainly succeeded in astonishing his audience by his excellent playing. Backhaus is a pianist who has always had many admirable qualities, though it is not to be denied that he has also had his faults. He has shown, however, that these were largely the faults of youth and, what is still more important, he has also displayed an obvious desire to improve. His old tendency to hurry the tempi is now rapidly disappearing, while at the same time his readings are gaining in interest every day. On Saturday afternoon Brahms' Variations on a theme by Handel were most beautifully played. Backhaus' touch is charmingly delicate and his technic is perfect, while his artistic powers, which were always considerable, are, as I have said, developing very rapidly, indeed. We may expect a great deal from him in the future.

At the Symphony concert at the Queen's Hall Saturday afternoon a week ago Henry Wood scored yet another of his prodigious successes. His popularity, indeed, now knows no bounds and his concert attracted an enormous audience in spite of the fact that the program was distinctly serious.

The program that Dr. Richter gave at the Queen's Hall recently had only one fault and that was its excessive length. Surely it was too much to expect an audience to be able to appreciate in a single evening Dvorák's "Carnaval" overture, the Good Friday music from "Parsifal," Strauss' "Also sprach Zarathustra," Beethoven's "Eroica" symphony and Saint-Saëns' Violin Concerto in E minor and a smaller violin piece.

Charles W. Clark's second vocal recital, which took place at the Aeolian Hall last Wednesday, was even more successful than was his first. Schumann's "Dichterliebe" put a severe tax upon the powers of a singer, but Mr. Clark came out of the ordeal splendidly, and only succeeded in proving still more convincingly the very remarkable character of his artistic gifts.

ZARATHUSTRA.

#### LONDON NOTES.

The rapidly increasing vogue of Miss E. Parkins (Elizabeth Parkinson, of Kansas City, U. S. A.) is very remarkable, but abundantly justified. The Daily Mail, which has the largest circulation of any English newspaper, in its notice of the smoking concert of the Royal

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Amateur Orchestral Society on Wednesday, says: "But the triumph of the evening was to fall to Miss E. Parkina, of whom Madame Melba has said she is the soprano of the future."

Miss Parkina is engaged for the grand opera season at Covent Garden, and she has just signed for a short tour in Australia, to take place early in 1905.

Hugo Heermann plays at today's Popular concert.

In the Daily Illustrated Mirror recently there was an interesting interview with Henry J. Wood, of which the following formed part:

"What do you think of American orchestras?" was one of the first questions with which Mr. Wood was confronted.

"The New York Philharmonic," he said, "is a splendid all round band, and the Boston Symphony Orchestra struck me as being superb in its string players; the first oboist is also a magnificent player. But the American orchestral player is almost invariably a foreigner; real native American players are very scarce. The Boston Orchestra, for instance, are nearly all Viennese. I think that in the matter of musical enthusiasm New York puts London to the blush. Every season over there the Symphony concerts are all subscribed for before the season commences—a thing which we have never been able to do here.

"And the audiences, too, are appreciative and enthusiastic. I have come to the conclusion that Americans are a most musical people."

"There was a great scene at the conclusion of your performance of Tchaikowsky's Fifth Symphony, was there not?"

"Yes, they received it very kindly," laughed Mr. Wood; "and what touched me most was the way the orchestra appreciated my efforts. They banqueted me, and Mr. Carnegie also gave a dinner to me in New York."

"What did you think of the 'Parsifal' performances?"

"Well, although they are magnificent, I could not but be sorry that 'Parsifal' has been heard outside Bayreuth. For the people to rush out into the noisy Broadway after listening to such a great work seemed to me such a pity. And then they applauded it. I helped to hiss that down, though," confessed Mr. Wood.

Miss Leonora Jackson, who is still well known here from her former appearances in London, and particularly in connection with the Philharmonic Society, will give an orchestral concert on April 21 at St. James' Hall. Landon Ronald will be the conductor and John Prouse the vocalist.

Herr Wilhelm Backhaus will give his only recital during the season on Monday evening, June 6.

Hugo Gorlitz has been appointed general agent and legal representative for all English speaking countries of the Incorporated Society of Composers, and he will after his return from America open a special office for the purpose of putting into force the existing laws, and all compositions of composers belonging to this society, including those of Richard Wagner, Johannes Brahms and Tchaikowsky, will have to pay a tribute to this society for

the benefit of the composer, for every performance of each composition, whether in toto or in detail.

Dr. Richard Strauss is the president of the society. English composers and publishers will, of course, in due time be invited to become members, so that their compositions will be protected all over the Continent where this society has power.

## BOSTON.

Boston, Mass., February 20, 1904.

**S**TEPHEN TOWNSEND, who sang in "Paradise Lost" with the Handel and Hadyn Society, on February 7, taking part at short notice, met with a flattering success. Some of the opinions of the critics are reproduced.

"Mr. Townsend's interpretation was marked often by fine appreciation. He was at his best in Satan's sentimental description of Paradise, which he sang with marked effect."—Boston Herald.

"Mr. Townsend as Satan sang with a smooth legato, musicianly phrasing and yet with a dramatic intelligence."—Boston Transcript.

"Mr. Townsend is to be commended for his efforts as Satan and really quite surpassed himself in the famous aria in Part II. He gave a performance of which he may well be proud."—Boston Post.

Carl Faeltten will give a piano recital on Wednesday evening, February 24, at Huntington Chambers Hall.

Miss Florence Wood's performance of Homer Norris' "Flight of the Eagle" occurred at Huntington Chambers Hall on the evening of the 19th. Miss Wood was assisted by Ray Finel, Franklin Wood and the Belcher String Quartet, and Mr. Norris played the piano part to his work.

Madame Birdsall-Strong's pupil, Miss Elizabeth Smith, sang at Athol on Monday evening at a local convention of the Vocal Society. Her numbers were "Thou Art Like Unto a Flower," Rubinstein, and "Ecstasy," Beach.

The Ohio State Journal, published at Columbus, Ohio, says of Miss Pauline Woltmann's singing:

"Miss Woltmann has a voice of beautiful quality, wide range, her readings are full of exquisite color of tone; she has dramatic force."

The Franz song, "Im Herbst," was sung from the original manuscript copy, given to Miss Woltmann in 1901 by Franz's daughter, Frau Lisbeth Bethge, of Halle. Miss Woltmann is the possessor of several other Franz manuscripts, among which is "Auf dem Meere," op. 5, No. 3, which Miss Woltmann permitted the Oliver Ditson Company to reproduce in their edition of "Fifty Songs by Robert Franz."

Miss Woltmann was engaged to sing "Israel in Egypt" with the Baltimore Oratorio Society, Joseph Pache, conductor, for February 11, but on account of the fire in Baltimore the concert had to be postponed.

Carl Sobeski was the soloist at a musicale given by Mrs. George Lennon at Haverhill on February 13. His program was a well arranged and interesting one, but special

mention may be made of "Plaisir d'Amour," Martini; "Caro Mio Ben," Giordani; "Medje," Gounod, and two songs by Carl Löwe. A letter from Haverhill says: "Mr. Sobeski was in fine voice, and sang with his usual artistic taste and tone production."

Heinrich Gebhard will play at Cambridge on the 22d; on the 24th in the Bach Concerto for three pianos at the second Chickering production concert, and on the 25th at a private musicale to be given at Mrs. Evans.

Miss Rose Stewart gave a program that was pronounced delightful by all present at the Wm. L. Whitney Vocal School before the Bach-Brahms Society on the 12th. Miss Stewart was enthusiastically received, and was obliged to sing the "Spring Song"—her own composition—a second time. The club felt that it was indeed a treat to hear a singer of such finish and musicianship, and Miss Stewart's accompaniments, played by herself, added much charm to the program, which was as follows:

Una Voce (from Il Barbiere).....Rossini  
Ah Non Cre (from La Sonnambula).....Bellini  
Aria from Le Chevalier Jean.....Joussier  
Dans Cette Brise Sereine.....Rubinstein  
Pourquoi from Lakmé.....Delibes  
Les Filles de Cadix.....Delibes  
Twas April.....Nevin  
The Bluebell.....MacDowell  
Spring Song.....Rose Stewart

At a studio recital, which Miss Anna Miller Wood will give on Wednesday, Mrs. Susan Lord Brandegee, 'cellist, and Miss Blanche Tibbits, accompanist, will also take part.

Miss Margaret Roche, contralto, sang in Milford last Wednesday and in Roxbury on Saturday with pronounced success. The Milford Journal said: "Then came one of the finest musical treats we have had for months. Margaret Roche's rendering of Mascheroni's 'Ave Maria' was perfection. In volume and purity of tone and dramatic expression she left nothing to be desired." The News said: "Margaret Roche's number was very artistically rendered and was the hit of the evening. Miss Roche needed no introduction to a Milford audience, as a previous appearance here this season had proved her worth as an artist."

Pupils of the Faeltten Pianoforte School will give a recital at Mount St. Joseph Academy, in Brighton, Washington's Birthday. Mrs. Reinhold Faeltten will read a paper on the principles of the Faeltten system.

An excellent program has been arranged, including some Faeltten pupils who took part in recent exhibitions in New York. The Faeltten system is receiving warm recognition in Catholic educational circles, and is being used in several convents in various parts of the United States and in Canada.

An organ recital inaugurating the new organ will be given in the Roslindale Congregational Church on the evening of February 24 by Everett E. Truette, assisted by Mrs. H. M. Fletcher, soprano.

Miss Helen Wetmore was the soloist with the Charlestown Club on Monday evening. She sang an aria and a group of songs.

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## PHILADELPHIA.

PHILADELPHIA, February 23, 1904.

ONE of the most interesting orchestral concerts of the year is the "Request" program. Mr. Scheel, director of the Philadelphia Orchestra, near the close of the season each year allows the patrons of the concerts to select a program from the works performed during the season. This "Request" concert will be given on next Friday afternoon and Saturday evening, but up to writing a list of the winners has not been announced. At this concert the soloist will be Miss Augusta Cottlow, the well known young pianist, who has just concluded a very successful tour of the Pacific Coast. She will play Tchaikowsky's Concerto in B flat minor.

The next concert by the Mendelssohn Club, given at the Academy of Music in conjunction with the Philadelphia Orchestra, on March 3, promises to be an interesting affair, as it will be the first opportunity music lovers of this city will have the chance of hearing a short cantata, entitled "The Song of the Silent Land," by Harry Alex. Matthews.

The Manuscript Music Society will hold its annual concert next Wednesday evening, February 24, at Griffith Hall. The program has been selected from the works of American composers invited by the society to compete for representation. There will be a Sonata for violin and piano by Mr. Beurald; a string quartet by H. A. Lang; piano pieces by Constantin von Sternberg, and violin solos by F. E. Hahn. Of special interest are songs by Mr. Haile, a young German composer of remarkable ability, who will sing and play his own compositions. Other songs are by Miss Porlos and P. N. Goepp. The latter will be sung by Mrs. Marie Kunkel Zimmerman.

The Chaminade Club has changed the night for its presentation of "Trial by Jury" to Tuesday, March 15, at the New Century Drawing Room.

George Shortland Kempton, of 1520 Chestnut street, a graduate of the Royal Conservatory of Music, Leipzig, will give a recital at Eden Hall, Torresdale, Pa., Monday afternoon, February 22.

Albert Wolfungen, the dramatic tenor, will give a song recital at Griffith Hall on Wednesday, March 9, assisted by Miss Marie Hoskins, violinist, and Dr. G. C. Anthony, bass. The program will include several new songs by Felix Weingartner and Tchaikowsky, a Ballade by Herrmann, compositions of Liszt and solos from "La Tosca" and "La Gioconda." Dr. Anthony and Mr. Wolfungen will sing the Oath Scene from "Otello."

Edwin Evans, baritone, gave a song recital at Griffith Hall last Thursday evening, which was well attended and very much enjoyed.

A recital will be given at Griffith Hall on Monday evening, February 29, by Susanna E. Dercum, contralto; Henry

Hotz, bass, and Ellis Clark Hammann, pianist. A leading feature of the program will be Scene Two from Act II of "Samson and Delilah," by Saint-Saëns.

A concert will be given at the Drexel Institute on Thursday evening of this week by James M. Dickinson, the well known organist of this city, assisted by an instrumental septet under the direction of Charles M. Schmitz, director of music at the institute.

Rossini's "Stabat Mater" was sung by the augmented choir of the First Baptist Church, under the direction of Frederick Maxson, last Sunday evening. This is the second of the two special musical services that are held at the church each year.

The choir of St. James R. C. Church, under the direction of Wassili Leps, sang the "Stabat Mater," by Rossini, last Sunday afternoon, and this evening will give a concert at St. James' Hall. There will be vocal numbers, violin solos by Emil Schmidt, piano solos by Miss Grace Houseman and Wassili Leps, and the sextet from "Lucia" will be sung.

A recital of original compositions was given by Miss Louise DeGinther on last Wednesday evening, in the concert hall of the Broad Street Conservatory of Music. The recital was given under the auspices of the Alumni Association, of which Miss DeGinther is vice president. Miss DeGinther is one of the younger members of the faculty and a graduate of the conservatory in both voice and piano. Her works show much originality and she possesses the gift of melody to a marked degree. At the concert she was assisted by Mr. Geiger, violin; Mr. Combs, cello, and Miss Philips, accompanist.

## The Broad Street Conservatory of Music.

A RECITAL of original compositions was given by Miss Louise DeGinther on Wednesday evening, February 17 in the concert hall of the Broad Street Conservatory of Music, at 1329 and 1331 South Broad street, Philadelphia, of which Gilbert R. Coombs is director. Miss DeGinther is one of the younger members of the faculty and a graduate of the conservatory in both voice and piano. Her work shows much originality and she possesses the gift of melody to a marked degree. The program included a piano Sonata in B minor, a Trio for piano and strings, a piano and violin Sonata, two piano solos and four songs.

The recital was given under the auspices of the Alumni Association, of which Miss DeGinther is vice president.

## Reisenauer's Second Recital.

AT his second recital in Mendelssohn Hall, Saturday afternoon, February 27, Alfred Reisenauer, the great German pianist, will play the Beethoven Sonata in A flat major, the Schubert "Wanderer Fantasie" in C major; four Fantasiestücken, by Schumann; the Liszt Nocturne in A flat major, and Valse Impromptu in the same key. His Chopin group includes Nocturne in D flat major, Valse Brillante in E flat major, Berceuse, Mazurka in C sharp minor, Etude in F minor and Polonaise in A flat major. It is a great program.

## THE WEEK IN NEW YORK.

Wednesday evening, February 17—"Cavalleria Rusticana," "Coppelia," Prison Scene from "Mefistofele," Metropolitan Opera House.

Wednesday evening, February 17—Chamber music, Knabe Hall.

Wednesday evening, February 17—Chamber music, Carnegie Chamber Music Hall.

Wednesday evening, February 17—Leopold Wolfsohn piano recital, Anderson's Apollo Hall, Brooklyn.

Thursday evening, February 18—Boston Symphony, Carnegie Hall.

Thursday evening, February 18—Burton's "Hiawatha," Association Hall, Brooklyn.

Thursday evening, February 18—Special performance, "The Magic Flute," benefit German Press Club, Metropolitan Opera House.

Friday evening, February 19—Peppercorn piano recital, Knabe Hall.

Friday evening, February 19—"Carmen," Metropolitan Opera House.

Saturday afternoon, February 20—Boston Symphony, Metropolitan Opera House.

Saturday afternoon, February 20—"Traviata," Metropolitan Opera House.

Saturday afternoon, February 20—Helen Rhodes' lecture on "Parsifal," Association Hall, Brooklyn.

Saturday evening, February 20—Helen Rhodes' lecture on "Parsifal," Association Hall, Brooklyn.

Saturday evening, February 20—Special performance, "Faust," benefit French Hospital, Metropolitan Opera House.

Sunday evening, February 21—Début of Marie Nichols (violin), with Gertrude Peppercorn, piano; Emma Howe, soprano; David Bispham, baritone, and Wetzel Orchestra, Carnegie Hall.

Sunday evening, February 21—Wagner concert, Metropolitan Opera House.

Monday morning and afternoon, February 22—Special performance of "Parsifal," Metropolitan Opera House.

Monday afternoon, February 22—Women's String Orchestra, Mendelssohn Hall.

Monday evening, February 22—"Cavalleria Rusticana," "Coppelia" and Prison Scene from "Mefistofele," Metropolitan Opera House.

Tuesday afternoon, February 23—Marie Schade piano recital, Mendelssohn Hall.

Tuesday evening, February 23—People's Symphony, Cooper Union.

## Oratorio in Newark, N. J.

LOUIS ARTHUR RUSSELL gave a performance of Mendelssohn's "St. Paul" in the Peddie Memorial Auditorium, February 14, the Memorial Choir being assisted by Mrs. Orrie Kinsey Taylor, soprano; Mrs. Jessie Marshall, soprano; Miss Alice Van Nalts, contralto; R. Craig Campbell, tenor, and Robert Hosea, baritone. The ladies named are pupils of Mr. Russell, who directed the oratorio from the organ.

The Schubert Oratorio Chorus, also under the direction of Mrs. Russell, will sing Liszt's oratorio, "The Legend of St. Elizabeth," in Wallace Hall, March 2, assisted by a large orchestra; Marie Zimmerman, soprano; Mary L. Clary, contralto, and Carl Dufft, baritone, and others.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

**T**HE Ladies' Friday Musicales, of Jacksonville, Fla., gave an enjoyable program at the last meeting. The Federation secretary, Mrs. C. H. Smith, reports that an increasing interest is manifested and that applications for membership are received at every meeting; also that the chorus, under the direction of Madame Bell-Ranske, is doing excellent work.

On Saturday afternoon, February 6, the Union Musical Club, of St. Louis, Mo., were entertained with a lecture recital by Mrs. Fannie E. Hughey. Her subject was "The Essential Elements of Good Music." The piano illustrations were given by Mrs. Rosalie Balmer Cale. The lecture was preceded by a group of songs sung by Miss Martha Tyler. At the close of the program tea was served. This entertainment was not confined to the members of the club, as outsiders were admitted on payment of a small admission fee.

On February 1 the Chicago Amateur Musical Club listened to the 337th program given before the club. The afternoon was arranged by Mrs. L. E. Burr and Mrs. L. H. Swartz. The assisting artists were Bruno Steindel, cellist, and Francis Campbell, baritone. The program was opened by Mrs. Sara Gillpin and Miss Hazel Everingham, followed by a group of three French songs by Mrs. Mary Peck Thompson, with Mrs. Florence Magnas at the piano. Miss Genevieve De Mere rendered the "Rhapsodie d'Auvergne," op. 73, by Saint-Saëns. Mrs. Junius C. Hoag accompanied. Mr. Steindel, with the assistance of Mrs. Edwin N. Lapham, rendered Brahms' Sonata for piano and cello. Mrs. Hoag, who is the Federation secretary for the club this season, writes that this was an especially good concert and that the audience of over 500 were enthusiastic in their expressions of praise.

"A Few Words About the Clara Schumann Club" was the title of Mrs. Craighead's address delivered recently at Mobile, Ala., to celebrate the Schumann Club's tenth anniversary celebration. She said in part as follows: "The Clara Schumann Club was organized in January, 1894, at the residence of Mrs. D. W. Goodman, who was its founder and first president. It was organized on lines suggested by Mrs. P. J. Hamilton. The charter members were Mrs. D. W. Goodman, Mrs. P. J. Hamilton, Mrs. Palmer Gaillard, Mrs. J. W. Cox, Mrs. J. M. Fitzpatrick and Mrs. Erwin Craighead and Misses Julia McPhillips, Mabel Heustis, Ella Whiting and Jane Berney. The Clara Schumann Club was originally designed for the pleasure and profit of the members solely, and for quartet practice only. No one entered for solo work and there was no intention of giving other than small private evenings for a limited number of friends; but a new and much wider field of usefulness was almost at once opened by an invitation from the St. Cecilia Chorus (also of Mobile) to join it in giving a concert to which a large number of friends

were to be invited. The combination was a very happy one, and, being continued, resulted in a number of brilliant concerts; also in the first club venture in bringing foreign artists before the Mobile people, and did much to stimulate and develop native talent. Since the disbanding of the St. Cecilia Chorus the Clara Schumann Club has continued its efforts in this line with marked success. That the standard of the club, even in its earliest inception, was high may be easily seen by referring to the names of the composers of the music owned by the club. The names on the librarian's list at the beginning of the second year were Mendelssohn, Haydn, Schubert, Jensen, Moszkowski, Schumann, Moscheles, Liszt, Saint-Saëns, Brahms, Beethoven and Wagner. Standing committees are elected each year, one on music and the other an executive committee. Players may now enter their names for quartet practice alone or for solo work also; solo vocalists are also admitted. The practice and very largely the makeup of concerts has been very happily placed in charge of Miss M. F. Black. The club has drawn to it, and included in its finest work, a corps of performers on other instruments than the piano, and has so encouraged and stimulated young women that it is gradually reaching the point, long since aimed at, of adding a sufficient number of women players on orchestral instruments to form a branch to the club of players of chamber music. The Clara Schumann Club has brought to Mobile a number of admirable foreign artists for the public benefit as well as for that of the club. It belongs to the National Federation of Music Clubs, and has had the honor of being on the program of one of the conventions of that body. The Schumann Club representatives, Misses Julia McPhillips and Mariette Green, were highly praised and did the club great credit. The club has never had but three presidents—Mrs. D. W. Goodman, Mrs. Erwin Craighead and Miss Julia McPhillips. Mrs. Goodman was the founder, first president and is now again filling that office. It is the sentiment of the entire club membership that to her is very largely due the long life and success of the Clara Schumann Club.

### The Coming of Strauss.

**T**HE attendants at Carnegie Hall these days are humming motives from the tone poems of Richard Strauss. Everything at the big music hall on Fifty-seventh street denotes the early coming of the celebrated composer. The wind machines for "Don Quixote" have arrived, and the Wetzler Orchestra is rehearsing daily with fervor and patience, so that Dr. Strauss will have only the finishing touches to add before the festival. His debut will be made at the fifth Wetzler concert on February 27, in Carnegie Hall, when he will conduct his monumental tone poem, "Heldenleben."

### Madame Mihr-Hardy Engaged.

**T**HE Marble Collegiate Church has engaged Mrs. Caroline Mihr-Hardy as soprano from May 1, to take the place of Mrs. Etta M. Orchard, who has resigned on account of continued ill health. The rest of the choir will remain as at present: Mrs. Adele Lacie Baldwin, alto; Mortimer Howard, tenor; Dr. Carl E. Dufft, bass, and Richard T. Percy, organist and director.

## DUNNING SYSTEM OF MUSIC

### STUDY FOR BEGINNERS.

**C**ARRIE L. DUNNING, of Buffalo, N. Y., the originator of the Improved System of Music Study, after returning from several years' study with Fraulein Prentner and Leschetizky, the renowned Vienna instructors, continued teaching advanced pupils until, impressed by the lack in the pupils of a general musical knowledge of the fundamental principles of music, she began to look about for a better method of instructing beginners and younger pupils. The Improved System of Music Study for Beginners, as perfected by her, is the result of much research, together with practical, personal experience—is indeed an evolution. The author, from her experience as a teacher, has eliminated, elaborated and perfected, until she claims to have a most complete and finished system. Formed into classes, the pupils are taught by means of an ingeniously constructed keyboard, by which the grand staff and keyboard are combined, and other musical symbols are used to teach the fundamental principles of music. Stories and songs are given to stimulate ideas and cultivate musical intelligence. The ear is trained to musical tones by aural exercises. Mental drills are employed to awaken musical thought. The eye is trained to correctly read musical notation. The muscles of the fingers, wrists and arms are developed and strengthened by finger gymnastics and table technic. Memory verses teach musical principles, thereby cultivating the memory to retain musical ideas. Real piano work illustrates the principles taught by games and exercises. The sense of rhythm is stimulated and developed by rhythmic exercises and songs. Marches and drills cultivate correct ideas of time. Written work teaches the student that music is a language they must learn to write, as well as speak.

Mrs. Dunning has given demonstrations of her system in Buffalo, Chicago, New York and Boston, and the leading musician of these cities are unanimous in their indorsement of the system. From several of the large musical colleges in the West Mrs. Dunning has received flattering offers to teach, but for the present the work will be carried on at her Buffalo studio.

So many teachers from different parts of the country have written to Mrs. Dunning about lessons that she will have a normal class for teachers in April and another in July.

### Madame Ogden Crane's Pupils.

**A**FTERNOON and evening recitals were given in Mme. Ogden Crane's studio Wednesday of last week. The afternoon recital was planned to enable out of town pupils to be heard. Madame Crane sang herself and in an interesting program she had the assistance of these pupils: Miss Harmon, May Smith, Nora Beagle, Carrie Mount, Miss Beadle, Ethel Holton, Miss Steele, Ella Kelsey, Edna Stocker and Miss Bryan. Piano solos were played by Gertrude Lord and Jenny Colahan. In the evening Madame Crane and several of the pupils who appeared in the afternoon sang again. Other pupils heard in the evening were Sadie Pounds, Lillie Taylor, Marie Ruppert, Suzan Schultz, Madame de Kolbe, Madame Moustaki, J. H. Byrnes and William Brandon. Piano solos were added by Jessie Carter and Irma Gardiner.

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## MME. NINA DAVID.



ON the cover of THE MUSICAL COURIER this week is a picture of Mme. Nina David, the coloratura singer. In her professional life she retains her maiden name, partly because of her success before her marriage, but mainly because of her kinship, through her paternal ancestral line, with the distinguished French composer of that name, to whose compositions, it often has been remarked, her high, liquid voice seems peculiarly adapted. On the maternal side she is descended from the Oglethorpe family of Georgia, famous in the Colonial and Revolutionary history of that State. She is a niece of that gallant soldier, Capt. T. W. H. Miller, of Mexican and Civil War fame.

In 1890, while traveling abroad with her mother, she met and later was married to Prof. Henry W. Friedhoff, of Cincinnati. At her husband's request she put aside her ambition for a professional career and in the face of many tempting inducements never has appeared in a professional capacity since her marriage. This decision, however, could not deter Madame David from pursuing her chosen art. Her love of music caused her to diligently train her voice, under the direction of the best teachers in whatever part of the world she happened to reside. Her earliest instruction was received in Chicago, and Madame David attributes the deep, round tones of her lower notes to the careful instruction in deep breathing exercises and voice training by Prof. Walter C. Lyman, formerly the teacher of elocution and dramatic art at the American Conservatory, of that city.



NINA DAVID AT THE AGE OF FIFTEEN.

On invitation of Professor Lyman, the great Edwin Booth heard Nina David, then a young girl of fifteen, recite the trial of Queen Catherine from "King Henry VIII," and he predicted that she would make one of the world's greatest emotional actresses; but, after hearing her sing the aria "Charmant Oiseau," from "La Perle du Brésil," advised the young girl to devote herself to singing instead of acting.

The early successes of the prima donna are mirrored in the subjoined extracts from press notices:

The debut of Miss Nina David, a pupil of the American Conservatory, at Madison Street Theatre, last evening, was a decided success. Miss David charmed her auditors with her highly cultivated voice.—Chicago Mail, May 31, 1887.

She rendered every number of her difficult program with ease, grace and expressive power.—Chicago Times, May 31, 1887.

Her manner is natural and shows the finish of careful study and training added to a beautiful voice.—Chicago Tribune, May 31, 1887.

The talented young girl made a delightful impression, and received several recalls and many floral tributes.—Chicago Saturday Evening Herald, June 4, 1887.

She won the admiration and applause of the large and fashionable audience.—Chicago Inter Ocean, May 31, 1887.

Miss David is an artist of rare ability, and her sweet manners and bright face add a charm which at once captivates her hearers.—St. Joseph (Mo.) Herald, June 9, 1889.

The young lady made a great hit. Miss David clearly demonstrates by her work that she merits the notices she has received at the hands of the Chicago press and other cities.—St. Joseph (Mo.) Gazette, March 31, 1889.

The entertainment by Miss Nina David, at Chicago, at Masonic Hall, last Thursday evening, was a very pleasant affair and a financial success.—Mount Vernon (Ind.) Sun, August 8, 1887.

Miss Nina David, of Chicago, gave a delightful recital at Stratton's Hall Thursday night. Miss David has a beautiful voice.—Mount Vernon (Ill.) Banner, July 20, 1887.

Her birdlike notes in the cadenza of Félicien David's "La Perle du Brésil," which she gave in the original key, demonstrates her ability to sing the music of her distinguished kinsman.—M. Gautier, Paris, May 3, 1890.

It has ever been the fate of genius to suffer in matters great and small in consequence of being "different." As a child, while engrossed with the care of her dolls, Nina David was often disconcerted by older members of the family requesting her to "stop that noise! If you must sing, why don't you sing like other little girls?" For her lullabies consisted mainly of trills and roulades, or, as the little lady herself expressed it, "songs that I make up myself." Rather than conform to the conventional, little Nina often sought the solitude of the woods, and there, free as the wild flowers at her feet, she joyfully gave vent to her feelings in "her own songs," with only the birds to hear her—and the birds never seemed to complain. Later, after she had begun to make music a serious study, her teacher overheard her one day indulging in the favorite pastime of her childhood, and excitedly demanded, "When did you learn to trill?" The surprised pupil replied: "Why, I always did that as long as I can remember." While trills seemed to come naturally to Madame David and her high notes never required any special effort, it must not be inferred that her musical progress was free from toil. There was work, and plenty of it, only it didn't seem to be work, because she loved it—music is a natural and necessary expression of her being. And disappointments that try the soul have also been hers.

The range of Madame David's voice is so extraordinary that it is likely to divert the hearers' attention from the equally marvelous quality of her voice. High notes are usually expected to be "cold, pure and crystal," but in Madame David's voice there are no "cold" notes; there is vibrant life in all her notes, even to G in alt. The uniformly pure quality and warmth of all her tones has been commented upon by all who ever heard her sing, from her

earliest teachers to the latest critics. Voices capable of singing genuine high notes, i. e., musical tones, have been and are exceedingly rare. When, in the latter part of the eighteenth century, a singer was found who could produce a genuine tone on high F, it was hailed as a phenomenon. Mozart seems to have so regarded it, for it is recorded that, for her benefit, he wrote some of the passages in the "Magic Flute"—the part of Astrifiamante, namely—at a tonal altitude that she alone could reach. Since then, however, Patti has sung one note higher, G in alt.

While there is no vocal music written that reaches so high as G in alt, yet there is an advantage in such a range in that it enables the singer to give good quality and timbre to the highest notes that occur in such classical compositions as Mozart's "Magic Flute" and Félicien David's "La Perle du Brésil," and, therefore, to sing such compositions in the manner intended by their composers, i. e., in the original key, without omitting or transposing the high passages. Transposing compositions to a lower key or reducing the pitch of high passages in order to bring the compositions down to the capacity of lower ranged voices is an unsatisfactory expedient, for it mars the artistic beauty of the composition and generally fails to express the sentiment, the poetic thought, of the composer.



MADAME DAVID AS ASTRIFIAMANTE ("MAGIC FLUTE").

The above mentioned character of Astrifiamante in Mozart's "Magic Flute" is the only operatic role that ever has strongly appealed to Madame David. Perhaps the many high notes of the bravour arias are the cause of its fascination for her. With this one exception Madame David has always had a decided preference for the concert field.

Madame David has often been surprised and amused that even musical people should wonder whether it be



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Elgar's "Dream of Gerontius."

Throughout the resonant quality of his voice was demonstrated, and the music could hardly have been delivered with more effect. The long and exacting monologues were sustained with wonderful power and expression.—Bristol Daily Mercury, April, 1903.

Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—Birmingham Post, March 24, 1903.

Sole Direction: N. VERT, 9 East Seventeenth St., NEW YORK.

"ELIJAH."

Mr. William Green, the tenor soloist, gave "If With All Your Hearts" in a manner which we have seldom heard equaled.—Bristol Echo, October 8, 1903.

Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—London Morning Advertiser, September 10, 1903.

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possible for a human voice to actually sing as high as G in alt. "Why, you really do it," is a frequent involuntary exclamation that reveals a previous doubt. This suggests the desirability of having well known, capable and trustworthy musical judges to record Madame David's performance and testify over their own signatures. At various times and in different places this has been done under conditions obviating any possibility of error.

New York, June 11, 1898

*Mrs. Tricelhoff is one of my best friends  
wonderful range above high C.*  
*M. De Trabadello*

8738 LAWTON AVENUE.

ST. LOUIS, MO., December 18, 1898

*It has been my privilege of hearing Madame Nina David, during her stay in this city, at a private party, and convince myself of her phenomenal voice of which Mrs. Woodmore Jones gave so glowing an account in the Courier of October 17th.*

*The different selections with which the lady entertained her friends gave satisfactory evidence of her taste, ability and the extraordinary compass of her voice. This was especially noticeable in the aria "O Thou brilliant bird" from Felix David's Opera "La perle du Brésil", sung in the original key, not only soaring up to high D, but introducing a trill on E and closing the song on high G, four lines above the staff, sustaining it with a clear ringing voice. Not less pleasing was the flute-like quality of her tones in the staccato passages of the cadenzas.*

*Waldemar Malmgren*  
Mus. Bac., Cantab.

Madame David sings G in alt easily and without effort, and did not once watch the instrument it would never be believed so high a note had been struck.

Fred. Maurer, Jr., presided at the piano, and the voice followed step by step the notes he struck, from high C to the final G, four lines above the staff, sustained, clear and sweet. It is not alone the high register that makes Madame David's voice remarkable, but with the ability to reach so high a musical altitude, her voice registers three octaves, all of which is sweet, true and of warm, sympathetic color.

MRS. A. WEDMORE JONES.

Madame David does not remember when she could not sing those high notes which ever have excited the wonder of all who heard them. She contends that a high voice is one of nature's rare gifts—not an acquirement. Her teacher, Madame Murio-Celli, was so amazed and delighted with her singing of a certain well known but seldom attempted aria that, forgetful of her usual dignified reserve, she impulsively exclaimed: "Ma chère! you are the only one besides our little Patti who can sing all of that aria in the original key. You shall sing it at your début, and you shall wear my diamond crown when you sing it!" Alas for human hopes and plans! Madame David shortly after,

through overstudy and exposure, was taken ill and was not permitted to sing a note for two years. When she finally returned to New York Madame Murio-Celli had passed to the great beyond.

Madame David has been secured by Robert Grau for the season of 1904-5 to head a concert organization for a tour of this country, and the following year in Europe.

#### TRABADELO'S SUCCESS HERE

AMONG the more noted and interesting figures conspicuous in the musical life of New York this season is M. De Trabadello, the famous Parisian singing teacher from whose studio in the French capital so many talented students have come forth, so well prepared for artistic careers that they have won wide prominence and many laurels in the operatic and concert fields. Owing to the many American singers going to him for instruction, to his knowledge of our rapid progress in musical art during

would have little leisure for doing all that he hoped to accomplish.

Trabadello is a magic name in the world of song, and he had hardly recovered from the effects of his voyage and settled himself among pleasant surroundings before many ambitious young singers sought him for instruction in the art which he understands so thoroughly and in which they are eager to perfect themselves. Invitations to social affairs, many of which could not be ignored, poured in upon him, and as he is one of the few vocal teachers who possess really fine voices, and who sing with the authority of experienced and accomplished professionals, numerous engagements for private musicales and public entertainments were open to him. Some of these were accepted, and among the places where he has sung are the homes of such representatives of the smart set in the city as Mrs. Ogden Mills, Mrs. Whitelaw Reid, Mrs. Orme Wilson, Mrs. Vanderbilt, Mrs. Herman Oelrichs, Mrs. Belmont, Mrs. Astor, Mrs. Philip Lydig, Mrs. Elliot, the Misses Andrew, Mr. Hyde, Mr. Bacon, Harry Thaw and the late Mr. Whitney.

As a result of the pressure upon his time he has not been able to give attention to all the singers eager to take advantage of his presence here to secure lessons from him and to profit by his instruction in voice placing, tone production, interpretation and French diction. Only such pupils as intend to take later a course in voice culture, under his direction in Paris, have been accepted by him, and, as he returns to France at an early date, it will be impossible for him to accommodate any applicants for tuition. His inability to give lessons to all the gifted and promising singers seeking him has caused him much regret, as he entertains a high opinion of American talent, intelligence and perseverance, as shown in the labors and accomplishments of our worthiest representatives of musical culture.

#### A College Concert.

AT the latest of Alexander Lambert's interesting afternoon recitals in the hall of the New York College of Music the most important feature was the presentation of Miss Elsa Breidt, a young pianist of exceptional talent. She revealed technical and musical powers of such significance that it seems safe to predict for her the early attainment of complete artistic maturity. She now is very near the goal, and possesses already a commendable degree of poise, and the rare ability to see and to feel in a composition more than the mere notes. Under Mr. Lambert's experienced guidance Miss Breidt should find her way quickly and safely to the larger recital stage. The pianist was assisted by a singer, who contributed several songs to the program. There were also two master accompanists, Alexander Lambert and Hermann Hans Wetzlar.

#### Emil Jasper Killed.

EMIL JASPER, music critic and an editor of the Echo, a German weekly paper, was killed Sunday by a Third avenue trolley car. Mr. Jasper started to cross the track at Fifty-eighth street when he was struck. The New York Liederkranz, of which Mr. Jasper was a member, took charge of the body and directed the funeral.

The new German opera "Ingomar," by Theodor Erler, will have its first public performance at Brunswick. It will be produced at St. Louis during the International Exposition.

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## WASHINGTON, D. C.

WASHINGTON, D. C., February 20, 1904.

**O**NE more milestone is reached in the musical advance of Washington through the last popular concert of the Symphony Society. Mr. De Koven certainly is a good conductor and grows with his orchestra. The Schubert Unfinished Symphony disclosed a tenderness, nicety, delicacy of finish and a sense of proportion in light and shade that convinced his regular hearers of a power of resource in the conductor which promises great things. Mr. De Koven is, moreover, a worker. He seeks out the new and difficult and valuable, does not shirk trouble or responsibility, and certainly commands esteem as a musician. Always courteous, tactful and gentlemanly, he controls his men easily and well. Expecting in detail, he does not badger or harass and keeps an amiable good nature with ready joke or smile, while compelling care and attention. With choral work now in his hands Washington may look for interesting work in the future and surely owes a concert hall to a musician who asks so little and gives so much to the city.

Herman Rakemann is receiving congratulations for his admirable playing of two movements of the Mendelssohn Concerto and solo work in the Kreutzfeldt Nocturne. He played with nice sentiment, clear technic, steady control, with life and temperament, and modest, unpretentious manner. His appearance as soloist, so closely following Thibaud's work, has greatly strengthened the good impression he has already made as a sound and capable concert master.

The fascinating Belinski, as 'cello soloist, will next have an opportunity of adding to the great pleasure he has given the Symphony audiences this season.

The second concert of the third season of the Musical Art Society was marked by a delightful recital from Max Heinrich, assisted by his daughter, Miss Julia Heinrich. Schubert, Schumann, Mendelssohn, Gounod and several of the singer's own compositions figured on the program. Poe's "Raven" and F. J. Waller's "Spanish Duel," set to Mr. Heinrich's music, were central gems.

Many of the churches will give organ and sacred song recitals during Lent. On Holy Thursday Mrs. Susanne Oldberg is engaged to direct the musical services at St. Michael's and All Angels', where there is an admirable quartet and chorus of some thirty-six voices. Mr. McKee is the organist, and an excellent one. Th. Dubois "Seven Last Words of Christ" is in rehearsal. Mrs. Oldberg is a born and trained director, in addition to other qualities. In Baltimore and in Washington her genius in this direction is well known and appreciated.

The Washington Saengerbund gave its sixth musical entertainment this week. The program was an excellent one.

An event of the week was the playing of Maria von Unschuld at the Friday Morning Ladies' Music Club. Bee-

thoven and Chopin were added to the Liszt, Brahms and Rubinstein expositions of genius heretofore given by this young artist. The hearers gave evidence of their astonishment at the power, originality, beauty of sentiment and cyclonic temperament of Miss Unschuld.

Miss Adeline Hammond, daughter of Dr. and Mrs. V. T. Hammond, of Washington, and who gives evidence of decided music talent, has become a student of the Cathedral College here, of which the music course is exceptionally good.

A MacDowell recital is in preparation here under the direction of Mr. and Mrs. Jasper Dean McFall. This will be the most extended and complete exposition of the composer's works ever given in the States. Oscar Sonneck will give a talk on the subject. Mrs. Hope Hopkins Burroughs, Mr. McFarland and Miss Edith Pickering will be among the artists.

Miss Mary A. Cryder makes another move in her artistic work here by bringing over from New York her vocal professor, Signor Enrico Ducezzi, to give an illustrated talk upon "Aids to Good Voice Production and Taste in Singing." These will take place in Miss Cryder's studios and a large audience, with her students in the front seats, will be present.

Mrs. Bertha Lucas-Stoddard, the violinist, is living in Washington. Her husband is a son of the well known baritone Alonzo Stoddard. She is one of the most gifted pupils of Josef Jaspas, from whose studio went also Laura von Storch, now Mrs. Speyer, of London.

It will cost \$2,258 to get the Strauss combination to Morgantown, W. Va. The heartiest support has been given the undertaking, which speaks much for the confidence of the public in Dean Wrightson, its promoter.

FANNIE EDGAR THOMAS.

## Mrs. Sallie Bradley McDuffie.

[WASHINGTON CORRESPONDENCE.]

"I REALIZE deeply the difficulty and expense with which I attained my own musical education. I realize also that both were to a large degree unnecessary, and that much waste, both of time and money, takes place in the average singer's education.

"This thought has played a large part in my preparation to be a teacher of the singing art, with all which that term includes. I have sought above all things to so classify and plan the work, concentrate on fundamentals and grade advanced work as to give the maximum of power to a pupil at the minimum of time and money. This I consider to be the secret of success in the studio. I do not think that a student should be obliged to 'run around' all the student days in search of the various features necessary to make her or him a capable vocalist. It is the duty of the teacher to anticipate and plan for such and to provide it."

This deep and sincere sympathy for young musicians, and the desire to equip them properly by the most logical and educational processes, is the secret of this teacher's power with her students. To this are added an exceptionally

charming personality, vibrant, fascinating, magnetic, with tireless energy where music and pupils are concerned, and an unfailing resource of good cheer, smiles, hope and certainty of success, which are inspiration in themselves.

Mrs. McDuffie's artistic nature has led her to choose Washington as an educational headquarters. The elegance, beauty, predominance of home life and refinement, and various other unique elements of a national capital, furnish surroundings denied to a purely commercial city. The increasing residential growth of the place adds a possibility to these advantages which justifies the most sanguine hopes of a music teacher.

The Cairo, one of the most elegant and homelike of its class, where Mrs. McDuffie has located her studio, is situated in the heart of the best residential quarter of Washington, surrounded by all conveniences and much beauty. Her studio is an ideal one, her piano first class, the acoustics exceptional, her repertory large and including the latest and best.

Professional arias and part songs will form a feature of Mrs. McDuffie's studio work. Sight reading will be made prominent; singing from memory, nerve control, preparation for singing in public, so as to be able to do one's self justice from the start, diction and phonic analysis in pronunciation will be other features. That students "learn" too much music and assimilate too little is a true theory with Mrs. McDuffie. That parents get comparatively little return for their money in the vocal education of their children is clear to her, and she earnestly hopes to do her part toward reform in this particular.

Of the life and movement of this studio the public will be kept duly informed. The studio is at the corner of Q and Sixteenth streets. "The Cairo," Washington, D. C. Friends and those interested in music are cordially invited to call and talk over the general subject, exchanging ideas and so benefiting the cause of musical education.

## Birdice Blye.

LAST week criticisms on the piano playing of Mme. Birdice Blye were republished from the Indianapolis Journal, Star and News. Today an extract from the Sentinel, of the same city, is included:

"It is impossible to go into a lengthy description of every one of last night's program numbers, but a general outline of Miss Blye's artistic and technical faculties may find a place in this criticism. Miss Blye has excellent European press notices and she deserves them fully. She is not well known in this part of the country, but she soon will be. There are not many women pianists who have such absolutely flawless technic and such warm, round and beautiful tone as Miss Blye possesses."

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## Advice to a Vocalist.

FRANKLIN, MASS.

To The Musical Courier:

Knowing your wide experience in musical circles I write for a little information. I am studying voice culture and my teacher (who was a Boston teacher at one time, and has come here for rest) has just discovered in me a high soprano voice, going as high as C in the soprano register to the first C below middle C. It is easy, clear, resonant, and fairly strong. She claims for it that its quality is simply fine. I am a man, twenty-seven years old, and my friends say they never heard anything to equal it. I write you to know if it a common voice among men. What has been your experience along these lines? What could I do with such a voice? Where would I get the best returns, if it was an extraordinary one?

Will you please answer at once that I might know your opinion, from the description I give?

Thanking you in advance, I am truly yours,

JOSEPH COX.

Our own experience has been that a voice like yours is by no means a common thing among men. The astonishment of your friends is quite justified. The best return for your branch of art is undoubtedly in vaudeville, where we feel sure you will be appreciated and well paid.

## Addresses.

ALBANY, N. Y., February 11, 1904.

To The Musical Courier:

Would it be possible for you to give me the addresses of the following pianists: Rafael Joseffy, Teresa Carreño, Julie Rivé-King?

Very truly yours,

J. AUSTIN SPRINGER.

It is an inviolable rule of this office never to furnish addresses. All mail sent here to any known person in the musical world will be forwarded promptly and to the best of our ability. Incidentally, we would advise our correspondent that Rafael Joseffy's advertisement has been in THE MUSICAL COURIER for seventeen years. There is no reason why our correspondent should doubt the address which he has undoubtedly seen in that advertisement.

## Fund for Students.

January 30, 1904.

To The Musical Courier:

Do you know of any fund available for the assistance financially of music students wanting to continue study abroad? If so, would you kindly put me in communication with the party, or tell me the conditions, &c., involved? I am a regular reader of THE MUSICAL COURIER columns, both at home (in America) and here, and for any informa-

tion you may give me I shall be duly grateful. Thanking you in advance, respectfully yours,

(MISS) ELIZABETH B. STANTON,

44 Luther Strasse, II, Berlin.

We know of no fund instituted for just such a purpose. There is an "American Students' Fund" in Berlin, but we are not certain whether its provisions cover your case. One of the adjudicators of that fund (started some three years ago) is Consul General Mason, and you might apply to him for further particulars. Also see Arthur M. Abell, Berlin representative of THE MUSICAL COURIER, at Luitpold Strasse, No. 24.

## Tenors in Opera.

LOS ANGELES, Cal., February 8, 1904.

To The Musical Courier:

Can you answer the following questions for me in your valuable column, "Questions and Answers"? Are there any prominent tenors now before the public who are second tenors?

What range should a second tenor have?

Are there any principal roles for second tenor in Wagner and Verdi operas? If so, please name them. Thanking you in advance, I am,

Yours very truly,

G. M. FULLER.

Properly speaking there is no such thing as a "second tenor" in grand opera. There are of course minor tenor roles in some of the well known works by operatic composers, but they are all written for voices with the average tenor range. There are many "first tenors" in grand opera who should be "second tenors."

## Of Interest to Iowans.

KIMBALL HALL, CHICAGO, February 16, 1904.

To The Musical Courier:

Would you kindly, for the benefit of all concerned, give publication in your esteemed columns to the following?

I herewith desire to state that an article in the Waterloo (Ia.) Daily Herald, in which I am quoted as declaring a boy by the name of Kenney, from Waverly, Ia., to be "a second Liszt" (and similar rot) is simply an exhibition of unlimited idiocy and boundless effrontery, and is fraudulent in every respect.

Thanking you for your courtesy, I am,

Very truly yours,

EMIL LIEBLING.

## An Opinion on Opera.

NEW YORK, February 20, 1904.

To The Musical Courier:

For a long time past I have been reading your sarcastic strictures on the performances at the Metropolitan Opera House in New York, and I have always felt that you went too far in condemning everything there simply because the management crossed your ethical views by producing "Parsifal." Personally, I agree with your editorial views on the rights of dead authors and composers, but I could not quite see why a moral transgression, like that of the Metropolitan management, should prevent them from giving good performances of opera, always excepting "Parsifal," of course.

Not a resident of this city, I made up my mind to visit the opera on my next trip to New York, and to confirm my opinion of what I thought your injustice and

personal bias. (You see, I am frank!) So it came about that I attended a performance of "The Magic Flute" on Thursday (February 20), and if your space will permit I should like to give your readers a summary of my opinion and impressions:

Sembrich—I was bitterly disappointed in this much talked of singer. Her coloratura passages were labored, faulty and off the key. In the famous staccato parts she transposed the aria to a lower key, and even then could not hit the high tones correctly. She sang the figurations so slowly that I thought at times she would stop to get breath. Her one trill was wobbly and painful in tone quality.

Krauss—This tenor sang flat with annoying persistency and with his huge bulk, inelastic voice and wooden gestures was the last person on earth to suit my ideal of a Mozart hero, as I have seen and heard them in Germany, at the best opera houses—and even at some of the small ones!

Goritz—He made the part of Papageno a silly vaudeville act and needs no serious criticism.

Ternina—She was cast in a small part, but sang with warmth and easily stood head and shoulders above everybody else in the opera.

Gadski—A singer with a chilly voice of no flexibility. To my mind she has not the faintest conception of a Mozart legato or of the general style of that master.

The stage setting was good, and the orchestra played energetically at least, even if not always technically perfect. Mottl made some errors in tempo. The entrance of the "boys" was taken much too slowly in the orchestra, and sounded tame and not at all as it is intended by Mozart. Sembrich began one aria in Italian and then changed to German. And she had the audacity to change Mozart's score, introducing a finale and a high B, which Mozart never wrote!

If this is grand opera as given in New York and vocal art as practiced by the Metropolitan Opera House singers then I must herewith respectfully apologize to THE MUSICAL COURIER for ever questioning its judgment, and I am willing to admit in future that it is the only paper in New York which has any expert musical judgment at all and which is never afraid to express the same.

During the acts I wandered about the lobby, and on the wall of the first tier I saw a typewritten list of "boxholders," including the names of George Ringler & Co., Elias Brewing Company, Consumers Brewing Company, George C. Kessler & Co., George Ehret, Jacob Ruppert, George Bechtel Brewing Company, F. A. Ringler, August Lühnow, the Bachman Brewing Company, and William C. Muschenheim!

What was it, a beer brewers' convention or grand opera? And at that place they perform "Parsifal"! Shades of Orpheus!

I do not know whether you will print this or not, but I felt that I had to write it, and to apologize to you. THE MUSICAL COURIER for me every time!

Very respectfully yours,

JAMES H. MILLER.

According to the late reports of the Wagner Festival to be held at the Prince Regent Theatre, Munich, next summer, Arthur Nikisch will conduct "The Meistersinger," Mottl "The Flying Dutchman" and Weingartner the "Tristan" performances.



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## SAN FRANCISCO.

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SAN FRANCISCO, February 15, 1904.



THE important event of the week was the concert of the Zech String Quartet at Century Hall on Wednesday evening. The hall was crowded to the utmost with an intelligent and discriminating audience, and every number was received with the applause it deserved. The quartet is marked for the same quality that won commendation for it in the last series given two years ago—unanimity of phrasing and perfect harmony of thought—Mr. Zech is a model leader, and the work presented in this concert was truly of an order that one could be justly proud of. In the duo Louis H. Eaton took the piano, and did splendid work in conjunction with Louis von der Mehden, Jr., whose 'cello work was as always artistic to a degree. The Sonata, by Brahms, was a most difficult composition for both 'cello and piano, and the number was applauded at its finish with a burst of most appreciative applause. The Haydn number was greatly appreciated, especially the Menuetto, which was quaintly beautiful and finely interpreted. The program, which was most interesting from an artistic standpoint, is given below:

Quartet in D minor, No. 11 (J. Haydn); Sonata for piano and 'cello, F major, op. 99 (J. Brahms), L. H. Eaton and J. L. von der Mehden, Jr.; Quartet in C minor, No. 4 (L. van Beethoven).

Last night at the Second Unitarian Church a program was rendered that was devoted entirely to American composers. An introduction to the musical program was read by Jabish Clement in an address on "The Future of American Music." The following program, entirely the product of American composers, was rendered at the close of the reading: Duet, Mesdames Heuter and Arnold; trio, Misses Clement, Heine and Mrs. E. M. Holden; contralto solo, Mrs. Blanche King Arnold; violin solo, Miss L. Florence Hahn; soprano solo, Mrs. Ernest L. Heuter.

In connection with the Sunday evening series of ten sermons by Rev. Charles R. Brown the music by the choir, under the direction of Alexander Stewart, has been taken from the works of local composers. Among those whose works have been presented recently are John W. Metcalf, of Oakland; H. J. Stewart and Wallace A. Sabin, of San Francisco. The choir of the First Congregational Church is composed of the following solo voices, augmented by a chorus of sixty: Mrs. Grace Davis-Northrup, soprano; Mrs. Carroll-Nicholson, contralto; James F. Veaco, tenor; Walter E. Nicholson, bass.

A musical service was held Sunday evening at the Church of the Advent, when "The Daughter of Jairus" was given by the united choirs of the Church of the Advent and St. Luke's, under the direction of Wallace R. Sabin, organist and director of the choir of St. Luke's.

A concert of interest will be that given by little Eula Howard at Steinway Hall, on the 25th. Though so very small a person Miss Howard is well advanced musically and has given concerts North which aroused a great deal of interest. The program which she will play on this occasion is very artistic and worthy of her mettle. Aside from her talents musically Eula Howard is possessed of a personal charm of feature and manner that go far to win an audience.

The following is culled from the Sacramento Union relative to a one time Sacramentan, and one whose talent was a source of much enjoyment on the occasions when it was heard:

Those friends of C. A. Neale who are members of the McCoy Harmony class will be glad to learn that next Saturday they will

again have the pleasure of listening to his flute, as he has been engaged to give the illustrations at next week's lecture. Last week's class was well attended, and the lesson was on the clarinet, the illustrations being given by Mr. Coggeshall, accompanied on the piano by Mrs. Albert Elkus. The selections given were Schubert's "Unfinished Symphony," Mercadante's "Guarimino," Flotow's "Seradella," the ballet from "Aida," by Delibes, and the "Santa Monica Waltz," by McCoy.

The following, also from the Sacramento Union, concerns one of our San Francisco musicians, one who has won her way through a musical insight that is given only to the few. It was a Saturday Club "artist day," and the program was greatly enjoyed by those present:

Yesterday afternoon there was a large attendance at the Saturday Club meeting in the Congregational Church, the drawing card being a lecture song recital by Miss Grace Ewing on "The Evolution of the German Lied." In the audience were a number of non-resident guests, and a large percentage of Germans, who were delighted with the rendition of the German folksongs. The program throughout was both instructive and delightful. It began with a talk in which Miss Ewing reviewed the Minnesingers, and gave a history of the German folksong from the early days down to the present. Then she sang the following program, before each number giving a little talk concerning the composer, so that the entertainment, while it afforded enjoyment to all who were in attendance, was also of great value to the serious music students. Miss Ewing has a mellow contralto voice, of considerable range and great power, so that one wonders how so little a lady can produce such a volume of tone. It is sweet and flexible as well, and Miss Ewing understands the art of singing. All these things help to make her performance thoroughly delightful. She was accompanied throughout the program by Mrs. Emil Steinman, who gave her most sympathetic support. Mrs. Steinman has a beautiful touch, and she played the accompaniments with great delicacy, following the artist closely and making of the instrumental scores a harmonious foundation for the singer's voice. With such a singer and such an accompanist such songs as "To Augustine" were lifted out of the realm of vaudeville into that of art.

Minnelied (An Old Love Song).....	(1460)
Abschied von Innsbruck (Farewell to Innsbruck).....	H. Isaak (1475)
Du, du, liegst mir im Herzen (Thou Liest in My Heart).....	Pax (1830)
In Berlin.....	Carl von Holtei (1834)
Alles ist hin (To Augustine).....	(1799)
Warnung (To the Fox).....	Ernst Anschutz (1824)
Lorelei.....	Friedrich Silcher (1750)
Gaudeamus.....	(1750)
Der Wirthin Tochterlein (The Maid of the Inn).....	Carl Loewe
Der Tiroler und sein Kind (The Tyrolean and His Child).....	G. Stigelli
Der Cartner (The Gardener).....	Robert Kahn
Eussreise (A-walking).....	Hugo Wolf
Morgen (Tomorrow).....	R. Strauss
Meinem Kinde (Lullaby).....	R. Strauss
Mein Herz ist im Hockland (My Heart's in the High-lands).....	Alof Jensen

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## The Women's String Orchestra.

A LARGE audience filled Mendelssohn Hall Tuesday afternoon to hear an interesting program by the Women's String Orchestra of New York, under the direction of Carl V. Lachmund.

The most important number was Felix Weingartner's "Serenade," a work which was written when the composer was a young man. This was played with spirit and accuracy, and produced a pleasing impression. The other orchestral selections were "Angelus," by Liszt; Molto Lento, by Rubinstein; Melody, by Rubinstein; Pizzicato Arabesque, by Fanchetti, and "Adagio Pathétique," by Godard.

The assisting soloist was Francis Rogers, baritone, who sang a group of songs.

## Powers Studio Musicals.

FRANCIS FISCHER POWERS put two of his best singers to the fore at his musicale on Saturday, and as a result his studios were filled. The singers were Mrs. Franklyn Knight, contralto, and Frederic Mortimer Nicholas, tenor. Mrs. Knight had just returned from a most successful singing trip, and was accorded an ovation. It is not hard to understand why Mrs. Knight received return engagements on her recent trip, for one can hardly get enough of her beautiful voice at one hearing. Her appearance on Saturday's program was at the urgent request of those who had heard her but a few weeks ago. In short it seems as if Mrs. Knight will have to appear weekly until the end of the season. Frederic Mortimer Nicholas gave a splendid exhibition of the Powers method. Naturally blessed with a rare tenor voice, it has grown in both richness and power since Mr. Nicholas adopted the method of Mr. Powers, and he now ranks with the best tenors. Mr. Nicholas' success was as unbounded as it was deserved, and both singer and teacher were obviously pleased at the splendid enthusiasm his voice and art created.

Next Saturday Miss Bertha Louise Vibberts, contralto; Edwin Sheffield Marsh, tenor; Percy Smith, basso, and Harold Briggs, pianist, will be heard, the recital by Miss Jessamine Pike taking place on Sunday, March 13, at 4 o'clock.

## The Klein-Bispham Lecture.

AT the Klein-Bispham lecture (New Lyceum Theatre, March 14) the synopsis will be as follows: Mr. Klein will talk on the singing and speaking voices; their use, abuse and preservation.—The art of beautifying in the human voice, in childhood, in youth and in maturity.—The influences of dialect upon speech and song.—The study and cultivation of pure vowel tone in various languages.—Incorrect pronunciation of the English language in singing and in declamation.—Faulty enunciation of English speaking singers; its causes and remedies.—The actor's neglect of scientific voice culture; its results.—Tone color and diction as aids to expression and interpretation.

Mr. Bispham will illustrate vocally and dramatically these points: Dialect in song.—The art of spoken declamation.—Enunciation, the indistinct and the clear.—Phrasing, the slovenly and the correct.—Tone, the colorless and the expressive.—Interpretation, the erroneous and the true.

## William F. Pecher Dead.

WILLIAM F. PECHER died Monday in All Souls' Hospital, at Morristown, N. J. For many years Mr. Pecher was the organist at St. Patrick's Cathedral, on Fifth avenue, New York. He was being treated for heart trouble in the hospital when he was stricken with apoplexy. Mr. Pecher was seventy years old. He leave two sisters.

Mr. Pecher was one of the most intelligent interpreters of the Roman Catholic Church music in this country. He was born in New York, and at the age of seventeen went to Leipzig to complete his musical education. He became organist of the Cathedral in 1879, after many years' experience at old St. Peter's Church, in Barclay street.



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## Fermata.

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Theodore Parkman Carter is meeting with unusual success as "coach" and accompanist. This season he has played at private musicales at the Waldorf-Astoria and at the houses of exclusive and wealthy patrons of music. Saturday, February 13, Mr. Carter played the second piano part in the Liszt E flat Concerto at a musicale given by William M. Fleitmann. The solo performer was Mr. Vécsey.

Master Erskine Porter, who is soloist at St. Luke's, sang in Gounod's "Gallia" there on Sunday night, 21st; also the offertory, "Ave Maria," Bach-Gounod. Owing to an attack of tonsillitis his Washington date has been postponed until March 3. His other dates for the next ten days are Ithaca, Conservatory of Music, on 25th; Groton, N. Y., on 26th; Candor, N. Y., on 29th, and Sage Chapel on March 1.

An interesting piano recital was given at the residence of Mrs. Henry E. Maynard, in the Dorothy Apartments, February 12, by Miss Bertha Depew, of the Metropolitan Schools of Musical Art, assisted by Miss Sara Evans, contralto of St. Paul's M. E. Church, New York.

Mrs. Lucie Boice Wood, a pupil of Mrs. Henry Smock Boice, will be the soloist at the concert of the New Brunswick, N. J., Choral Society on the 24th inst. On the afternoon of the 28th she will sing at Rutherford, N. J., and on the evening of the same day she will sing "Elijah" at the St. James M. E. Church, New York.

Miss Fannie Van Dusen, another pupil, sang at Richmond Hill last Friday evening; Miss Bess Cheney sang at the Knickerbocker Club, Flatbush, and Miss Evelyn Chapman recently sang at the Laurier Club.

Adolf Dahm-Petersen gave his sixth lecture song recital at Assembly Hall last Wednesday evening. He sang eight of Rubinstein's and ten of Tschaiowsky's compositions. He was not only in exceptionally good voice, but gave an unusually interesting lecture as well. His next recital will be given March 9 and will contain compositions by Franz Liszt and Antonin Dvorak.

Rarely talented, advanced students of the piano who wish to complete their musical education may apply for a free scholarship to Harry C. Stein, of the Stein Studios, 139 West 122d street.

Herbert Witherspoon, the basso, has just returned to New York from a four weeks' tour, two weeks of which he was with the Pittsburgh Orchestra. Beginning in Boston he jumped to Houston, Tex., then Galveston, St.

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### THE PEPPERCORN RECITAL.

**A**T Knabe Hall, on Friday evening, February 19, Miss Gertrude Peppercorn, the gifted young English pianist, gave an exceptionally interesting recital before a large audience of representative local music lovers. Miss Peppercorn had been preceded to this country by a notable record of pianistic achievements abroad, and her recent successful debut in Boston helped even further to arouse the expectations of her New York hearers last Friday evening.

It can be stated without additional preamble that Miss Peppercorn established herself from the very beginning of her program as an artist of uncommon musical and technical attainments. She is endowed with a distinctive personality that lends charm and uniqueness to all her interpretations. Adhering basically to traditional forms, her readings are nevertheless marked by unmistakable originality. She has strong musical convictions and lacks neither the courage nor the knowledge to express them in her own way. The Brahms Variations on Handel were an evidence of Miss Peppercorn's freedom from all traces of slavish imitation. She illuminated many moments in the Brahms pages that had frequently sounded obscure under the hands of the average pianist. It was a performance that betokened no mean order of intellect.

In the music of Chopin Miss Peppercorn revealed her

poetical potentialities, and they were of great variety, and no less depth. Her tone is large and multi-colored, and ranges over the whole gamut of dynamic shades.

As a technician Miss Peppercorn has not failed to acquire every whit of the polish, the power, the speed and the accuracy which go to make up the modern public virtuoso.

Her success with the audience was demonstrative and cost her many bows, recalls and encores. The program embraced the Toccata and Fugue in D minor by Bach-Tausig, the Handel-Brahms number aforementioned, Chopin's B flat minor Sonata, Schumann's 'F sharp Romance, and works by Zarembsky, Matthay, Mendelssohn and Liszt.

### How Does It Strike You?

**W**ALTER DAMROSCH, who seems to be making quite a lot of money out of a "Parsifal" hash with his orchestra in concert form, is going to try it over here for the Brooklyn Institute on March 25. Mr. Damrosch thinks it is wicked for Mr. Conried to give "Parsifal" as an opera; perhaps because Mr. Conried can make so much more money that way than Mr. Damrosch can with the same music in concert! Mr. Damrosch's press agents sends out a yawp to the effect that Mr. Damrosch's concert version "does not share Mr. Conried's impiety," which is enough to make an honest man sick.—Brooklyn Eagle.

### The Wileys Musicals.

**C**LIFFORD WILEY, the baritone, and Mrs. Wiley have issued cards for a musicale Friday evening, March 4, The Hilgert, 31 West Twenty-sixth street.

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### THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT

MONDAY of this week being a holiday, THE MUSICAL COURIER is one day late in reaching its readers.

OVER the wind machines in the daily press, Richard Strauss' "Don Quixote" wind machine has one inestimable advantage—it does not write for publication.

PUCCHINI'S newest opera, "Madame Butterfly," was produced at La Scala, Milan, last week. Contrary to daily newspaper reports, private cable advices tell of the complete triumph of the work and of the enthusiastic greeting extended to Puccini. Mascagni was one of the interested auditors at the premiere.

THE New York Sun says that teaching is the most profitable branch of the musical profession. We think that the running of a big musical newspaper far surpasses teaching, both as a source of profit and as a means of pleasurable excitement. You must take our word for this, as we have no competitors by whom we could prove it. Try it yourself and see.

THE rumor still lives that Henry Wood has been offered the conductorship of the Pittsburgh Orchestra. "He is considering the offer," say the reports from the Smoky City. What on earth can Henry Wood be considering about? To exchange the artistic atmosphere of London for the bituminous beauties of Pittsburgh? That would indeed be a sacrifice to the Graces, but an unpitied one.

THERE is an excellent and notable saying of the week by Myles Birket Foster, which was cabled to the Sun of Sunday last. He says: "The modern ballad offers doddering feebleness for pathos; bathos for genuine sentiment; maudlin and gush for tears and slobber." We may add that the modern English ballad is not one whit worse or better than the modern American song. Neither country is producing anything of consequence, or anything that can ever live in music. It seems to be over.

NOT long ago THE MUSICAL COURIER printed a criticism of the first production in Chicago (under Theodore Thomas) of Jean Sibelius' First Symphony. The Helsingfors Hufvudstadsblad of January 24 reproduces our notice of the Finnish composer and does us the honor of describing this paper as "a prominent musical journal of wide circulation" (vidtspridda). We thank our northern contemporary for the courtesy, the more so as we have consistently striven to merit such a description.

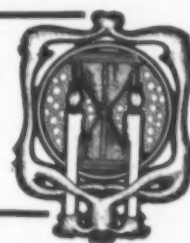
RICHARD STRAUSS, the one musical man of the hour, will arrive at about the time when THE MUSICAL COURIER reaches its New York readers. His coming constitutes a worthy climax to the most important musical season this city has ever known. Under the leadership of the composer himself and of his friend, Hermann Hans Wetzler, we shall hear the chiefest of the Strauss tone poems in a version complete and authoritative. As already announced in THE MUSICAL COURIER, Richard Strauss is to appear at four festival concerts with the Wetzler Orchestra. His debut will be made on Saturday, February 27, at Carnegie Hall, in a program embracing "Heldenleben," "Zarathustra" and a group of Strauss songs.

IN Germany two men of wealth have startled the nation by liberal donations to utilitarian musical enterprises. Paul Waldthausen, of Aix-la-Chapelle, gave 136,000 marks (\$34,000) for the purpose of presenting his town with cheap chamber music concerts; and Eberhard Hoesch, of Dueren, contributed 500,000 marks (\$125,000) for the erection of a model theatre and concert hall, to be owned by the municipality. All things considered, those donations savor of princely generosity in a country where men have to work hard for their money and do not acquire it by forming trusts, watering stock and selling things which exist only on paper. Would not some New York multi-millionaire like to ease his conscience by presenting the people of this city with a music palace, a permanent orchestra or a municipal music school? We could forgive him much for such a benevolence.





# Parsifal Is The Christ.



Discovery of a Wagner Letter Which Settles the Point Conclusively.

FROM the first beginnings of the so called "Parsifal" controversy" THE MUSICAL COURIER has consistently and valiantly expressed its conviction that in his last great music drama Wagner aimed to put on the stage and to paint in music no less a figure than that of Jesus Christ himself. Our belief was based on a scrupulous study of the "Parsifal" libretto, on an intimate knowledge of Wagner's life and his expressed ideas, and before all things on direct information supplied by his widow, Cosima, who lived at the composer's side for twelve years, watched him finish the "Parsifal" drama, and helped him teach it to the singers who assisted in the première at Bayreuth. Without at once bringing into the discussion the weight of such authoritative evidence as the foregoing, because we wished to assist the unprejudiced public to render its own verdict, we called attention to certain other facts so concrete and so incontrovertible that they must needs have convinced everyone, had not a prejudiced and venal press lent its entire influence to distorting the truth and hiding the real point at issue. The commercial shrewdness of certain musical writers and other men of business helped them to nose the prospect of a financial profit to be made out of "Parsifal," and so every energy was bent toward misrepresenting the real nature of the work, toward ridiculing the testamentary wishes of its composer, and toward trampling out the conscientious scruples of those few persons who held fast to certain sturdy notions of honor, ethics and moral justice.

The direct evidence which THE MUSICAL COURIER presented consisted of scenes taken from the "Parsifal" play, scenes which were identical with incidents in the life of Christ, and by no stretch of a healthy imagination could be construed into any other meaning. We called attention to the holy mission of Parsifal, to the significance of the Grail, to the asceticism of Parsifal and the Knights (Apostles), to the vain temptation of Parsifal, to the episode of the feet washing and the holy baptism, the figure of Kundry (the Magdalen), the drying of Parsifal's feet, healing of wounds by the application of the Sacred Touch, the raising of the dead (Titurel's startling resuscitation in Act III), and the palpable imitation of the Last Supper.

"Mere coincidences," cried the critical hucksters. "Incidents adapted from the Pagan and Buddhist literature," was the slogan of the speculators. Volumes of rubbish were printed in the Sunday papers, the writers losing themselves in the confusion of their own arguments. No tangible evidence was adduced to show that Parsifal was a Buddhist or that Wagner had drawn on any other story for his text than on the most Sacred Story of them all. No logician was convinced by all the Sunday articles, the lectures and the inspired daily newspaper editorials. We all knew the story of the knight Percivale in Mallory's "Morte d'Arthur," but not even the most imaginative of us had ever associated more than Percivale's mere name with Wagner's sacred hero. We knew, too, that the old mythologies and legends of various countries—notably the Aryan and Hindoo lore—told of various sacred symbols, such, for instance, as a stone, a sword, a spear, a helmet, a ring, &c. But how can all that be associated for a moment except in the remotest possible degree with the historical and religious contents of Wagner's "Parsifal?" If our examples are "coincidences," then the whole story of "Parsifal" is from beginning to end one long coincidence with the life and the works of Jesus Christ. It is hardly necessary again to remind the well posted reader at this juncture that Wagner actually began a drama entitled "Jesus of Nazareth!" If that poem is not identical with "Parsifal," what then became of the earlier manuscript?

We repeat that we thought our prima facie evidence would be sufficient for the intelligent American public and for the intelligent American courts. However, to render less likely any possible miscarriage of justice, we brought forward extracts from the correspondence of Richard Wagner, wherein he states in terms not to be misunderstood why he wished his "consecration festival play" to be produced only at Bayreuth, in the

same manner that the "Passion Play" is produced only at Oberammergau. Why should Wagner have called his drama "consecration festival" if it dealt purely with Buddhistic personages and events? Why should it have been "consecrated" to Bayreuth? Have we not also the proof of Villiers de L'Isle Adam's writings to show that Wagner was in a believing mood when he wrote "Parsifal"? Said Wagner to Villiers: "Why, if I did not feel in my inmost soul the living light and love of that Christian faith, my works \* \* \* would be the works of a liar and an ape. My art is my prayer." Wagner was all things and sometimes a Christian. His "Parsifal" was a penance for his moments of unbelief and mockery, and was the more sincere and heartfelt on that very account. Whether the facture of "Parsifal" does credit to Wagner's intention is a matter that will bear separate critical discussion.

Now that thousands of persons have heard and seen "Parsifal" at the Metropolitan Opera House, how many of them can say honestly that they did not feel the sacred analogy which we pointed out, and that they regarded "Parsifal" purely as an opera and not as a deeply religious spectacle that stirred every Christian instinct within them? Those who know the stage version of "Parsifal" are best able to appreciate now the ethical standpoint of THE MUSICAL COURIER on this question, and to marvel at the inconsistency of the laws which prohibited Salmi Morse's Passion Play in this city, and some years later allowed the "Parsifal" production by a millionaire corporation, avowedly formed for the purpose of making money.

As a final and unanswerable argument in favor of THE MUSICAL COURIER's position in the "Parsifal" matter we reprint herewith extracts from a letter written by Wagner and hitherto published only in the Bayreuther Blätter. The letter, written in Siena and dated September 28, 1880, will prick forever the bubble about Parsifal and the Buddhists, and is, too, our last word on a subject which should never have become food for undignified discussion. THE MUSICAL COURIER was drawn into the argument because this paper wished the public to know the truth. If we were alone in this wish, the more is the pity, but not the less is the glory. Wagner writes:

*"I have been asking myself seriously how I can rescue this last and most holy work of mine from the fate of a vulgar operatic career. A decision is rendered imperative by the fact that I am unable longer to conceal the real subject of my 'Parsifal.' How can and dare there be produced in theatres like ours, and together with a mixed opera repertory, a story (Handlung) in which the most exalted mysteries of the Christian religion are depicted in the open scene? I could well understand that the Church might object to the performances of these sacred mysteries on boards where yesterday and tomorrow Frivolity holds sway, and before a public which is attracted only by that same Frivolity. Because of this feeling I entitle my 'Parsifal' a 'consecration festival play.' Therefore I must seek a stage to which I can consecrate the play, and that stage is nowhere else than in Bayreuth. \* \* \* Never shall 'Parsifal' be produced on any other stage, and it is my one and only desire to find means whereby I can encompass that end."*

And New York has performed "Parsifal" almost a dozen times without heed to Wagner's wishes and against the protest of his widow and his son. Is not that a rather sorry achievement for this proud metropolis? Our venal daily press should bow its head in shame.

THE cancellation of the Patti concert dates at Syracuse and Scranton are indications that industrial and financial affairs are not encouraging. Her tour has been a financial success, and she will return to England with a large addition to her exchequer.



WHEN the Borough of Brooklyn was consolidated with New York city a few public spirited mortals cried, "Alas; Poor Brooklyn!" Since the dawn of the new century, when the consolidation law went into effect, small men, selfish men and stupid men have helped to stifle what little artistic spirit and civic pride remained in the borough. Today everybody who is anybody in Brooklyn is apologizing for the prevailing apathy. Musically, Brooklyn is deadlier now than it was in the days when New Yorkers referred to it as "a green village."

When the Academy of Music burned down the last day of November a little enthusiasm was aroused and there was some big talk by "prominent" men and women (and a long argument in the local papers) about a great music temple to be erected at once. Three months have elapsed since the fire destroyed the only music auditorium in Brooklyn, and nothing has come of the little enthusiasm, the big talk and the long argument. Not a dollar has been subscribed. Some practical philanthropists have investigated the field and these find the conditions to be what THE MUSICAL COURIER has stated right along. No man or company of men would be willing to erect a two million dollar art building (and that is what Brooklyn needs) as an investment in a community where the people have been educated to attend cheap concerts. The honest men on the Board of the Brooklyn Institute must realize that they made a serious blunder when they organized the music department on the low priced lecture system. Their scheme has cheapened the entire amusement business in Brooklyn, until today no dignified person cares to be seen at an Institute concert, the manager of which cannot differentiate between a Beethoven Sonata and a coon song.

For more than a decade now the Brooklyn Institute has provided lecture courses as well as concerts for its big membership. Many of the lecturers have discussed ethics, and yet with all the preaching and teaching of moral lessons the men and women who hear and hear continue to demand for thirty-five cents what cannot be supplied for a dollar if justice is to be done all around. Such education is worse than crass ignorance.

The annual dues for members of the Brooklyn Institute amount to five dollars—ten cents a week—and because this beggarly sum is paid members expect to hear the world famous artists by presenting their coupons and a few dimes in addition at the box office. Had such conditions existed in Pittsburg or New York years ago it is doubtful if either place would rejoice in a Carnegie Music Hall. A Brooklyn weekly paper (weakly in more ways than one) had the temerity recently to suggest to Mr. Carnegie that a similar opportunity awaited him in Brooklyn. Most likely the editor who penned that delicate suggestion knows nothing about the management of the music halls either in New York or Pittsburg. To his amazement he would find that the high rentals debar managers of thirty-five cent concerts. But even if the charity plan existed, there is no consistent reason why Mr. Carnegie should concern himself about Brooklyn, a community that boasts of thousands of rich and cultured people.

The Brooklyn Institute of Arts and Sciences was not organized to help the needy, and therefore when it undertook to give lectures and concerts at charity prices it failed to live up to its high sounding name and aim. Small wage earners have plenty of opportunities to hear lectures and music in the Public School courses. The well dressed audiences that attend the Institute concerts simply reflect the sordid thrift that shrinks the soul. But, then, for a decade these people have been taught to expect something for nothing, and now it will be difficult to teach them a nobler doctrine.

In the past this paper has allotted space to musical matters in Brooklyn out of all proportion to their value, either as news or art. The editors hoped that the situation would improve, but instead of growth the present season brings positive stagnation. Until a new music hall is built and better concerts given THE MUSICAL COURIER must limit announcements in Brooklyn to what they are actually worth. The Brooklyn local papers are in this respect as provincial as those published in the back woods. From their columns a stranger would conclude that Brooklyn was a musical centre; but for those who know it is painful to peruse week after week the old programs and uninteresting stuff about local and visiting mediocrities. This policy of attempting to portray what does not exist is in a measure responsible for Brooklyn's hapless state. If there are any public spirited men left in Brooklyn they have been misled by the local papers. Some of the editors have become too familiar with the men of wealth and influence to tell the truth, and some other editors dare not tell it. Poor Brooklyn!

THE advent of Richard Strauss has been the signal for much foolish writing in the daily press about his aims, his personality and his achievements in music. No one grows more angry at such maundering verbiage than Strauss himself.

#### A PLEA FOR SENSE.

He objects emphatically to being called or considered the composer of the charnel house; he is in no sense of the word a decadent; and than Richard Strauss there is no living composer with a wider knowledge of or deeper reverence for the orchestral music of the classical masters.

To a group of Berlin critics the great composer once said: "You fellows who beat your wings up there in the thin ether are leagues away from my music; it wasn't written in an altitude higher than my writing desk. Besides, breathing is painful so high up. Come down, and then we shall begin to understand each other."

It is a pleasure to be able to quote some human passages from Richard Aldrich's musical column in the New York Times of last Sunday, a column which usually employs good English and has sound opinions on every subject except the compositions of Franz Liszt:

At forty Strauss is the most commanding figure in the musical world of today. It will be an interesting disclosure for future years to make as to how much of his lifework he has already accomplished, and whether the salient characteristics are already fixed and contained in what he has done, or whether this is but a preparation. We may be reminded that on their fortieth birthdays Mozart and Schubert had put the final seal upon their work, Mozart five years before, Schubert nine. Beethoven had given to the world his first six symphonies, his "Fidelio" and the "Leonore" overtures, the "Coriolanus" Overture, the "Egmont" music, the five piano concertos and the violin concerto, nine string quartets, including those dedicated to Count Rasoumoffsky; the "Kreutzer" and the earlier violin sonatas, the "Waldstein" and the earlier piano sonatas. Wagner had written "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Eine Faust Overture," and had conceived and partly executed "The Ring of the Nibelung." And yet these two had not given the finest fruitage of their genius. What Strauss has done in his younger manhood will not, perhaps, be counted of greater worth. Whether, like those two at his age, he will go on to further development may also be curiously questioned, and whether he will turn aside from the path in which he has started. On that path he seems already to have reached the furthest confines of the territory he has traversed. Whatever may be thought of the tendency of Strauss' work, its actual importance to the actual world of music is at present very great. He fills a large space in the public eye; and while his work may not at present be measured at its true valuation, the sum and substance

of what he has already accomplished can never be left out of account. For the present, at any rate, he is the most engrossing element in the musical world; the man whose utterances arrest attention as no others can do; the man who has most deeply impressed himself upon current music.

FROM time to time we take particular pleasure in presenting our readers a merry little jest known in journalistic parlance as the "deadly parallel." With us this consists of culling from the musical columns of the local dailies extracts from their criticisms of some one concert, and so arranging these pearls of wisdom one by the side of the other that the large public shall be able to appreciate at full value the opinion of New York's expert daily newspaper critics of music. The following oracular promulgations were issued after the Weingartner matinee at Carnegie Hall, when the Munich conductor played the piano part in a trio and the accompaniments to some of his songs. Witness and wonder:

#### Tribune.

Mr. Weingartner did not try to shine as a piano virtuoso. \* \* \* His reading of the music, however, was reverent.

#### Times.

At certain points \* \* \* there might have been some question as to the prominence given to the piano part.

#### Tribune.

The composer played the accompaniments with all the effectiveness and eloquence that could be possibly demanded.

#### Globe.

There are much less eminent conductors who excel him as an accompanist.

#### Staats-Zeitung.

Weingartner, as is well known, followed a pianistic career before he became an orchestral leader, and his playing has the roundness, the smoothness, the accuracy and the wealth of nuance of an accomplished virtuoso.

#### Times.

Mr. Weingartner plays, as might be expected, not as a pianist but rather as a conductor plays.

#### Tribune.

His instrument is the orchestra.

In the colloquial but expressive phrase of our slangy day: "What's the use?"

OUR correspondents in Italy tell us that an Italian opera trust is in process of formation under the auspices of the Count S. Martino, Senator Strozzi and other wealthy lovers of music. The capital will be 1,000,000 lire (\$400,000) to begin with, and the trust will undertake the management of the great opera houses in Italy. It will give also opera tournées throughout the country, and endeavor to establish permanent opera societies in various cities. At present the opera houses in Italy, except La Scala in Milan, are in the hands of men who wish to make the most money they can without any regard for art. The houses are rented out for banquets, public meetings, lectures, balls, &c. There is in Italy nothing like the municipal theatres so numerous in Germany, and there are no permanent theatrical troupes with any fixed headquarters. The star system prevails throughout, and the only desire of theatrical managers is to catch one of these comets and make some money. A few theatres (the Constanzi at Rome, for example), have a season from Christmas to Easter with an ensemble, and then only a half dozen operas are given. What reforms can be made by the proposed opera trust with its very limited capital remains to be seen. A million of lire will not go very far in opera, even in Italy.

The Vienna Chorus gave on Tuesday, February 2, the following works: Dufay, Kyrie from the mass "L'homme armé"; Sweelinck, Psalm 122; Brahms, motet, "Ach, arme Welt"; Bach, motet, "Fürchte dich nicht"; old Netherland folksongs, "O Niederland" and "Bergen op Zoom"; Thomas, "Morning Song," "Evening Song," "Winter"; Schumann, "Auf Bodensee"; Lowe, "Im Frühling"; Hugo Wolf, "Morning Hymn."





IN the fertile field of piano literature much is being produced, but little that is new. Every revolution of the publisher's wheel drops another batch of the eternal "Pièces Lyriques," "Stimmungsbilder," "Tongemälde" and "Petits Morceaux." The bantling composer has not ceased to strut into print with his unfeathered "Serenade," "Melodie," "Bagatelle," "Valse Triste" (or "Valse Gracieuse"), "Prelude," "Impromptu," "Elegie," "Etude" or "Intermezzo." But the big men of music have been curiously silent of late.

Therefore it is a pleasure to find that the pianists themselves realize the need of freshening up the literature of their instrument, and are busy at the task in various and picturesque ways. Of course the field of the piano transcription at first seemed to offer the richest opportunity; but the seekers along that path reckoned without their Liszt. The admirable Franz had spoken the A and the Z of that delicate and difficult art. Our modern pianists then made a bold step in advance and undertook to re-write for piano some of the works that had already been written for piano. Following the example of Tausig, Joseffy and Rosenthal invented complicated versions of Chopin's "Minute" Waltz, and it cannot be denied that the results were surprisingly satisfactory. Godowsky worked along the same lines, and, although he rendered Chopin more complex, he did not make him more beautiful. Even the severe Brahms tinkered Chopin's F minor Etude into a double note perversion, and another offender in the same direction was Paul Pabst, with his disarrangement of the Chopin A flat Impromptu. Tausig set the fashion of tampering with Johann Strauss' melodies, and Rosenthal carried the idea to its highest flowering in his inimitable "Carneval." Also Edouard Schütt made some gaudy Strauss transcriptions, and Schulz-Eyler has very recently become known through the playing of his "Blue Danube" nightmare by Godowsky. The transcription is distressingly difficult, chiefly because of its deliberate disregard of the accepted piano idiom. There is a long winded introduction, and there are too many repetitions. The finale is an anti-climax. Josef Hofmann plays the work in public, but he is not always overparticular in crediting Schulz-Eyler with the composership. Hofmann plays, too, a "Minute" Waltz arrangement, startlingly like that of Rosenthal, and a Meistersinger adaptation, perilously similar to one by a noted Russian pianist. In both instances the gifted Josio has not only omitted mention on his programs of the names of Rosenthal and the Russian pianist, but he has also left unprotected the newspaper articles which made out the works to be a product of his own pen. Perhaps in all that there was no malice aforethought on Hofmann's part, but at present it looks to the disinterested onlooker as though the game had not been played with scrupulous fairness—as it should be always in matters of art.

Tschaikowsky and Brahms found time enough away from their symphonies to turn Weber's "Perpetuum Mobile" into an obstacle race for the left hand; and inspired by Tausig and Bülow—how

Tausig does bob up constantly in every piano talk—Godowsky dressed Weber's "Invitation to the Dance" in a masquerade of double sixths and counterpoint. Even good old Bach, who is commonly supposed to have written what he meant and to have meant what he wrote, has not been spared a dusting. Again one of the earliest of these culprits was Tausig, and one of the most interesting is D'Albert.

Rosenthal's "Variations," with its marked reverence for beauty of melody and harmony, and its dominant note of formal simplicity, furnished a welcome relief from the complex drift into which present day piano music was being cultivated. Another notable advance is made by Hermann Hans Wetzler, who has just finished a work entitled "Phantastische Tonbilder," which, curiously enough, also is in the form of a Theme and Variations. Mr. Wetzler's fame hitherto rested on his achievements as an orchestral conductor, on his skill as an organist, and on several of his songs which have pleased the singers and the public. That is no small measure of accomplishment. But the "Phantastische Tonbilder" stamps Hermann Hans Wetzler as a creator of originality and power, and therein will lie his securest ladder to the kind of renown that lasts. It was to be expected that Mr. Wetzler's muse would work with dignity, but at least one listener at a private hearing of the new opus was much surprised. Frankly speaking, he had not anticipated an effort so large and so unconventional. In the "Phantastische Tonbilder" it was Mr. Wetzler's scheme to release himself from the customary method of varying a theme, the method of embroidering it with empty techniques and disguising it thinly under occasional changes of rhythm and counterpoint. The Wetzler theme—called "Schlichte Weise"—is in two parts, one slow and one animated; one grave, the other gay. In that manner the composer freed himself at the outset from the tyranny of any single mood. The variations paint a series of tonal moods, all fanciful, all impressionistic, and all laid on with an imposing independence of line and an almost reckless lavishness of color.

"Rosenmeer"—each variation has an apt title—is a pictured shower of falling flowers. "Im Sonnenflimmer" is a nimble, glinting series of elusive harmonies that probably would have been called "Elfentanz" by a less imaginative composer. "Idée fixe" has nothing in common with Berlioz, for it is short and of haunting harmonic import. "Fanfare" is a wild dash through the forest by some mighty horde of primeval hunters. The chords have an elemental ring. "Jenseits von Gut und Böse" revels in the supernal. The coloring and the treatment remind the hearer that Wetzler is not a crony of Strauss for nothing. In the "Centaurenspiel" we have the Greek mood of Böcklin. The harmonies and accents are most ingenious, and a heavy hoofed pianist will here be able to do most realistic work. "Drohendes Meer" delineates exactly what the name implies, and is related in mood to the next variation, called "Schwermuth." Both of these sombre genre pictures are studies in gray and black. Particularly the first one has caught eloquently the spirit of a dark, storm heavy day in mid-ocean. "November," a placid melody, unclouded and serene, is No. 11 of the set, and the Finale—but that is not for publication; at least not until after the "Phantastische Tonbilder" appear in print. They are now in the publisher's hands. Mr. Wetzler's technical requirements are of the sternest kind, but at least they offer some new difficulties which will delight the virtuoso and terrify the teacher. By all means get the Wetzler work as

soon as you can, if you are interested in the magna opera of the piano.

The accompanying little picture of Anton Rubinstein shows him in a characteristic pose. "He had a big mind, a big ambition and a big technic," says his friend and pupil, Ernst Jedliczka; "but better



than all he had a big heart and a broad love for humanity." There are many piano sharps of experience and years who will tell you that Rubinstein was the last of the great pianists.

From the West comes a program which translates the Strauss-Tausig Valse Caprice, "Man lebt nur Einmal," as "Man lives but once." The sender of the program inquires: "How about woman?" He also suggests that as the first part of the entertainment was a play which served as a "curtain raiser," the second or musical part might fittingly have been termed a "hair raiser" or "curtain dropper."

In the Neue Rundschau Eugen d'Albert takes a shy at the modern piano pedagogue and his mushroom methods, and incidentally gives us a pleasing picture of Liszt and his famous pupils. After drubbing the "piano teacher, who is a business man, who regards students as so much stock in trade, and whose eye is always on the good customers," d'Albert tells of the "ideal atmosphere at Liszt's in Weimar, where we could have seen in the Ducal Park a group of happy young persons, full of the joy of living, glad of their youth, in their eyes the light of inspiration, and on their lips the laugh that sounded real. At once we would have known that these children of nature owed their exalted mood to some particular cause, to some grand event in their lives. And such an event was a 'lesson' at Liszt's; but no ordinary music lessons were those that he gave. There was no clock, no mechanical reciting of rules, no dry pedantry of the kind that depresses and tires young students. In Liszt we had not a man who taught for money or even for the glory of exploiting talented pupils in public, but a great and glorious artist, a genius, whose very presence was an inspiration to the learners. No mention there of fingerings, of 'methods' and of pedagogics! What cared Liszt for the technical accuracy of a performance which had no artistic life? Away with all pedantry! 'Live and feel' was the first instruction, the guiding motto at all times. The master poured out for his pupils all his wide store of wisdom, of enthusiasm and of learning. He taught them that the young artist does not live until after he has learned to live with his soul, and to understand and love nature and all its wonderful ways. And for that reason, too, he was wont to close an eye to the little love intrigues that frequently ripened between the young men and the young women of his class. \* \* \* The marvelous

**MR. HAROLD BAUER,** WM. L. WHITNEY,  
FLORENCE, BOSTON, PARIS 246 HUNTINGTON AVE., BOSTON MASS.  
INTERNATIONAL SCHOOL FOR PIANISTS,

potency of his method is best proved by the fact that more than half of his pupils have achieved a name in the annals of music."

Any modern teacher who could guarantee the love intrigues would have to complain neither of the size nor of the enthusiasm of his class.

Thibaud left very suddenly for Europe last week. He complained bitterly of our American cold. The frosts here sometimes are peculiarly intense.

Paste this in your bonnet: At Carnegie Hall, "Ein Heldenleben," February 27 and March 16; "Don Quixote," March 3 and 16; "Tod und Verklärung," March 3; "Also Sprach Zarathustra," February 27 and March 9; "Till Eulenspiegel," March 16; "Don Juan," March 3; "Sinfonia Domestica," March 9. Wear a Strauss button and a severe expression and be there. The password is "Hof-Bräu."

Before the Leeds (England) Philosophical and Literary Society a lecture was recently delivered by Herbert Thompson, M. A., on the subject of "Dramatic Music, 1600-1876." Here is a passage from the lecture, quoted in the Yorkshire Daily Post: "Mozart possessed perhaps the greatest superficially musical genius ever known." That is not funny; it is distinctly sad.

Could things have been so bad even in those days that the complacent Lord Byron was led to exclaim:

Seek roses in December, ice in June;  
Hope constancy in wind, or corn in chaff;  
Believe a woman or an epitaph,  
Or anything that's false, before  
You trust in critics.

Apropos of the current "Twelfth Night" production at the Knickerbocker Theatre, Dan Frohman tells one of his good stories of the early days when he managed Modjeska in the same piece. The company was playing in St. Paul, and after the performance Frohman stood near the box office listening to the comments of the audience as it left the theatre.

"Bum play," remarked one man to his friend.  
"Gee! don't you know who wrote this play?" asked the other.  
"Naw."  
"Shakespeare."  
"Bum company, then." LEONARD LIEBLING.

#### Bissell Pupils Busy.

GEORGE ENSWORTH, the baritone, was soloist with the Boston Symphony Orchestra at their Hartford concert January 19. Nellie Mae Brewster, the soprano, has traveled with the Redpath Concert Company,

made a hit, and is re-engaged for next season, thirty weeks. Miss Brewster is the singer who made a success with the Bostonians, but will wait until she is more mature before entering on an operatic career.

#### A SUCCESSFUL SUNDAY CONCERT.

At Carnegie Hall, on Sunday evening, R. E. Johnston gave a concert at which he introduced a notable aggregation of artists, including Marie Nichols, the Boston violinist; Emma Howe, a soprano from the same city; David Bispham, a citizen of the musical Everywhere, and Herman Hans Wetzler, with his splendid Symphony Orchestra.

The occasion marked the formal New York debut of Miss Nichols, and it was a debut which in every particular satisfied the critical sense and justified the confidence of her manager. Miss Nichols is an artist of poise and stability, one who has not only mastered thoroughly the mechanics of her art but also has pondered deeply on its aesthetics. She clearly loves beauty of tone rather than mere volume, and roundness of phrasing more than traditional austerity. To do full justice to that style of violin playing an artist must be possessed of exceptional taste, and of it Miss Nichols is endowed with a plentiful share. In the department of technique her scales, her spiccato and her faultless intonation are especially worthy of praise. Miss Nichols made a marked impression on the large audience, and was frequently recalled and finally encored.

Miss Howe, an artist of particularly prepossessing stage presence, sang Proch's "Variations" and the "Caro Nome" aria from "Rigoletto." She has a well schooled soprano voice, flexible, large and of most agreeable timbre. Her technical facility shone to especial advantage in the difficult floriture of the Proch number. Miss Howe understands her audience, and made an excellent impression in both of her numbers. She was warmly recalled and scored a decided and well deserved success.

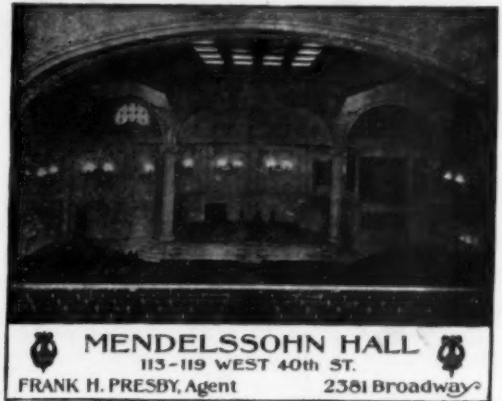
Mr. Bispham, easily one of the most successful and popular concert singers of this season, pleased his hearers mightily in a well chosen assortment of Lieder, and met with a reception that left nothing to be desired, either in warmth or spontaneity.

Under H. H. Wetzler's circumspect leadership his orchestra gave a spirited reading of the "Meistersinger" Prelude, and called forth unfeigned delight from the parquet to the last row in the gallery, by playing the best composition of the other great Strauss, the "Blue Danube" Waltz. Altogether the program might well serve as a model for future Sunday night concerts.

#### Banner-Kronold String Quartet.

THIS newly formed quartet is doing fine work, booking numerous engagements, and adding daily to their reputation. Their performance of Dvorák's "American" Quartet, op. 96, is noteworthy in spirit, finish and accurate ensemble. They have played in Stamford and Greenwich, Conn.; Morristown and Montclair, N. J.; Albany, N. Y., and have booked three concerts in the Gerrit Smith studios. The quartet is composed of Michael Banner, first violin; Richard Poltmann, second; Philip Herford, viola, and Hans Kronold, cello. A brief excerpt from the press:

The first one of the series of Kronold concerts was given at the Stamford Casino Friday evening last to a discriminative and enthusiastic audience. The Banner-Kronold Quartet is incomparably fine, and has no superior in this country. Every measure of this music was an intellectual treat. Truly, Michael Banner is the most interesting of violinists and played throughout the concert with intense poetic fervor. The celebrated cellist Hans Kronold was at his best and displayed again his wonderful mastery of the instrument.—From the Greenwich Graphic, February 6.



### Greater New York.

NEW YORK, February 28, 1904.

MISS BISBEE'S studio musicale was, as usual, thronged by an attentive, interested audience. Josephine Jayne and Madeline Schmoeller are both thoughtful young players. Maud Boone took Miss Dale's place, playing a Bach Prelude and Rubinstein's "Barcarolle" pleasingly. Letitia Howard played excerpts from Chopin, Schumann, Schubert and Rubinstein pieces. She has a brilliant touch and a technic of considerable finish. She should sit upright. Mr. Dawson played Schutt's "Carneval Mignon," adding a Kullak octave study. He has power and bravour and should make his mark. Helen Phillips completed the group of pianists, playing studies by Loeschorn. A noteworthy feature was the singing of Ruth Lewis, a Buffalo girl. These were her songs: "Your Lips Have Said You Love Me," Hawley; "Bettlerliebe," Bungert; "Im Herbst," Franz; "Boujour," Delibes. Miss Lewis sings with infinite expression and magnetic style, and she has charming stage presence.

Open choir positions: Tenor, Clinton Avenue Congregational Church, Brooklyn. The writer will hear applicants at 2 p. m. any day but Tuesday and Friday. Soprano, Holy Trinity Lutheran Church, Sixty-fifth street and Eighth avenue. Soprano, Calvary M. E. Church, East Orange, N. J. Tenor, Tompkins Avenue Congregational Church, Brooklyn. Soprano, Classon Avenue Presbyterian Church, Brooklyn.

Mrs. L. M. Morrill's Tuesday evening musicale brought forward three young singers—Miss Cora Remington, Mrs. V. O. Strickler, sopranos, and Miss Lillias Snelling, alto. Assisting them was Miss Ninon Romaine, pianist. Miss Remington has a clear and high voice of considerable limpidity; she possesses commanding presence and attracts attention ere she sings. Her style pleased thoroughly. Mrs. Strickler sang Jensen's "Murmuring Zephyrs" especially well, and received well merited applause. Miss Snelling has had the benefit of Mrs. Morrill's instruction and interest some years, and may be considered her most artistic pupil. Her singing, appearance and an indefinable something called charm all go to place her on high plane. Whatever Miss Snelling



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does she does well. Miss Romaine played a Moszkowski, Scarlatti, Liszt and Henselt group of piano pieces with dash and refinement.

Miss Thursby's seventh Friday afternoon musicale was largely attended. Miss Woodford, daughter of Gen. Stewart L. Woodford, was at the tea table. Those who participated in the program were Misses Martha Henry and Cora Henry, soprano and violinist; Reba Cornett, Josephine Schaffer, Grace Clare, sopranos; Emma Dambmann, Elizabeth Wilson, Lillian Doughty, altos; Mary Justina Luppen, pianist, and Wm. Harper, basso. The sisters Henry took a good share of attention in solos and in their numbers with soprano and violin combined. Miss Luppen plays with inspiring spontaneity as well as with poetic charm, while Basso Harper's singing has been repeatedly praised for its many admirable qualities.

The American Academy of Dramatic Arts and Empire Theatre Dramatic School, now in its twentieth year, gave the seventh performance of this season at the New Empire Theatre Thursday afternoon, February 18. When such an array of talent is presented as on this occasion it is hard to select a few for special praise. The exigencies of space do not permit detailed mention. The audience was thoroughly in sympathy with those on the stage, and applause and genuine recalls followed each act. Elizabeth Case and H. G. Hovsepian had good parts in the comedy "Belladonna," and acted well. "The Revolt," with Alphonsine Remillard and Henry Greenwell, is a play teeming with difficulties; both actors rose to the occasion, however, playing with intensity and dignity, heartily applauded. In "The Prude's Progress" the acting of each participant was evenly matched. In this there appeared William Lambert, S. L. Richardson, Richard C. Taber, William Temple, Lyle Ray, Henry Bayard, Jane Lloyd, Olive Temple, Margaret Taylor, Jane Gordon and Lenna Wood. Charles Jehlenger and Charles J. Bell staged and directed the plays.

Mme. Marie Cross-Neuhaus' friends gathered in large numbers to hear her Sunday evening musicale, when the following artists took part: Jeanne Arone, coloratura soprano, petite and pleasing; Marie Brennan, soprano, who sings with warmth and good enunciation; Louis G. Haslanger, baritone, a manly, virile singer; F. W. Elliott, tenor at Dr. Kittredge's church, a robust tenor of experience and fine, natural voice; Harold Smith, who played some Wagner music, and Henry Levey, accompanist. Some of the guests were Mr. and Mrs. C. C. Murphy, Mr. and Mrs. Van Zandt, Mr. and Mrs. John Pinard, Mr. and Mrs. O. D. Gray, Mr. and Mrs. Richard Stearns, Baroness von Orendorff, Lieut. R. Strensch, B. L. M. D.; Countess Olaeta, Mr. and Mrs. Edwin Osthaus, Mr. and Mrs. Francis Richards, Mr. and Mrs. Dole, Mr. and Mrs. Joseph A. Physioc, Mr. and Mrs. Daniel O'Connor, Miss A. L. Amendt, Mr. and Mrs. Harry Wallerstein, Mr. and Mrs. Clifford Wiley, Mr. and Mrs. George C. Pratt, Mr. and Mrs. William Fine, Miss Elsie Arden, Dr. Longnecker, Mrs. George Hartmann, Robert Hosea, E. O. Chambers, Mrs. G. Gooding.

Henry Eyre Browne soon completes several years' service at the Hanson Place M. E. Church, Brooklyn, and Chairman S. J. Harding, Mrs. Daniel Burke and others of the music committee did a graceful thing in arranging a testimonial concert Monday last, with the following artists: Lillian M. Browne, contralto; Edward F. Barrow, tenor; Carl Venth, violinist; Ida May Browne, pianist; Minnie Dorlon, humorist; Henry Eyre Browne, organist and director. Ida May Browne is a brilliant pianist. Lillian M. Browne, alto of the choir, has a noble voice, perfect enunciation and handsome stage presence. She should be heard in the larger music life. Carl Venth's violin solos were artistic features: his own "Fleur de lis" a gem, his "Scotch Rhapsodie" characteristic. Tenor Edward F. Barrow sings well, his high A in "Lorna," by Ernest Newton, coming out with fervor. Minnie Dorlon recited some pathetic and humorous pieces with distinct success. Mr. Browne played the overture to "William Tell" effectively.

Miss Akers' song recital was a most artistic affair, and Mendelssohn Hall found a large and appreciative audience gathered, among others Miss Marion Weed, Mrs. Charles B. Foote, Mrs. Kate Douglas Wiggin, Emma Thursby, Mrs. John Ames Mitchell. The New York Press of February 14 said in part:

Miss Akers is a former pupil of Madame Marchesi, and more lately of Isidore Luckstone, who accompanied her on this occasion.

The "Caro Selve" of Handel—a famous stalking horse with all artists because of its immense difficulty—showed Miss Akers' power of sustained singing, her admirable breathing and beautiful phrasing.

She gained great applause for three dramatic numbers, Paderewski's "Wandering Along," Bruneau's "L'Heureux Vagabond" and a M. S. song, "The Sands o' Dee."

A feature of the afternoon was the first hearing of the Sembrich waltz by Isidore Luckstone, sung with great brilliancy and finish by Miss Akers, who should prove a notable addition to the concert singers of New York.

Last night at Murray Hill Lyceum the Tempo Chorus, Platon Brounoff conductor, gave a concert and reception. The choral works were Bruch's cantata, "Fair Ellen," Bortniansky's "Cherubim," Beethoven's "Hallelujah," and selections from "Faust." The solo singers were Blanche Towle, soprano; George Belder, baritone; the instrumentalists Harry Weisbach, violinist, and Platon Brounoff, pianist.

The Lyric Male Quartet is attracting attention. It consists of John R. Phillips, C. E. Anderson, tenors; Arthur B. Spence, baritone, and Alfred Reeks, bass. Charles Phillips, the well known Brooklyn tenor and teacher; Charles Edwin Snow, William S. Phasey, Alex. McGuirk, the conductor, tenor and teacher, and Herbert Hemingway Joy all write warm words of praise of the singing of the Lyrics.

Albert von Doenhoff's piano recital at Mendelssohn Hall, announced for March 12, is indefinitely postponed. Mr. von Doenhoff was subjected to an operation similar in character to that of Viola Allen, owing to an aural condition. He is at the same hospital, and is doing well.

A recital was given at All Souls' Church, Madison avenue and Sixty-sixth street, February 11, under the auspices of the "Three Arts Club." The entire program was furnished by pupils of the Topping-Brown studios. Miss L. J. Tait, also of these studios, has been engaged as solo soprano at the Church of the Strangers (Dr. Deems), West Fifty-seventh street. The Topping-Brown artist-pupils are constantly coming to the forefront of metropolitan musical life.

The engagement matrimonial of Miss Hattie Rosenweig, the pianist and teacher, and J. Elbert Saper, a public accountant and auditor, is announced. A large circle of friends attended the engagement party.

Marie Morisini (Mrs. Frank Horgan) is singing contralto in the Temple Emanu-El on Fifth avenue. She appeared as soloist at an Aeolian recital at Loeser's, Brooklyn, last week.

Miss Josephine Mildenberg was the singer at the Wednesday "at home" of Mme. Lena Doria Devine at her studio. A more elaborate program was given yesterday afternoon.

Miss Margaret Goetz entertained invited guests last Thursday afternoon and Friday evening at Studio 824, Carnegie Hall.

Musical lectures, auspices Board of Education, between February 24 and March 1 are announced as follows: Thos. W. Surratt, "Bach and Handel," Board of Education Hall, February 24; Willys P. Kent, "Chopin; a Character Sketch," Public School 30, February 25; Mrs. H. S. Seeley, "Songs of Shakespeare," St. Bartholomew's Lyceum Hall, February 24; Lewis W. Armstrong, "Folksongs of Scandinavia and Russia," Public School 51, February 29; A. E. Pearsall, "War History in Song and Story," Public School 23, February 27; Mrs. H. S. Seeley, "Songs of Shakespeare," Lafayette Hall, February 25; Mrs. Clara L. Folsom and Mrs. Seeley, "Enoch Arden," Public School 33, February 26.

Helen Lang, pianist, gave a recital in the small ballroom of the Waldorf-Astoria, February 23, assisted by John Bland, tenor, Lee K. Smith at the piano.

Miss Marguerite Stilwell, the pianist, 228 West Seventy-fifth street, has issued cards for Friday, February 26, 4 to 6. The card of Miss Elizabeth Houghton is enclosed.

At the Church of the Holy Communion, Sixth avenue and Twentieth street, next Sunday at 4 o'clock, the musical program, under the direction of C. Whitney Coombs, is to be: "Magnificat" and "Nunc Dimittis," Selby; anthem, "By Babylon's Wave," Gounod; offertory, "He Was Despised," Handel. Soloist, Miss Margaret Keyes, alto.

Christine Adler, of 541 Madison street, Brooklyn, gave a musicale and pink tea last Wednesday afternoon. Seven vocal pupils sang and Mrs. Fay assisted in receiving. The instrumental music was furnished by Mollie Fay, a young girl with pronounced pianistic talent.



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## European Notes.

The German Society in Rome recently held a festival in memory of Tchaikowsky. Dr. Spiro delivered an address, ending with a commentary on Tchaikowsky's Trio, "In memory of a great artist." The performance of that work formed the second part of the program, the artists being Madame Spiro, violin; Valentin Müller, 'cello, and Dr. Spiro, piano.

"The White Flag," a one act opera, poem and music by Pierre Maurice, was performed not long ago for the first time at the New Theatre, Cologne. The scene is laid in South Africa in the time of the Boer War.

The violinist Martha Kupka gave in Vienna, February 13, with the assistance of the pianist Paula Dürenberger, the following numbers: Veracini, Sonata for violin and piano; Bruch, Violin Concerto, D minor (first movement); Schumann, Duo (op. 162) for piano and violin; Mendelssohn-Liszt, "Bridal March," from the "Midsummer Night's Dream"; Spohr, Adagio; Vieuxtemps, Polonaise.

The fifteenth Leipsic Gewandhaus concert began with Mendelssohn's "Hebrides" overture, and the first part closed with Smetana's "Ultava." Between these works Leonora Jackson, the London violinist, played the Concerto for violin by Brahms. Professor Nikisch conducted the orchestra. The second part of the concert was filled by Schumann's D minor Symphony.

The first performance in German of Saint-Saëns' four act opera, "Timbre d'Argent," took place at the Elberfeld City Theatre on February 5.

The singer Felix Kraus will henceforth be known as Felix von Kraus, his father, Carl Kraus, of the medical department of the Austrian General Staff, having been ennobled by the Emperor of Austria.

On February 4 the sixteenth Leipsic Gwandhaus concert comprised Fantasia and Fugue on B-A-C-H for organ, by Liszt; the "Dante" Symphony, by Liszt; Piano Concerto (No. 1, B flat minor), Tchaikowsky; Vorspiel to "Meistersinger," Wagner.

The City Orchestra, of Magdeburg, gave a concert lately under the direction of Waldsee. The orchestra numbers were Brahms' D major Symphony and Weber's "Freischütz" overture. Fräulein Elsa Berny, of Munich, sang "Variations," by Adam, and lieder by Bach, Chopin, Grieg

and Alabieff. Professor Klengel, 'cello, performed d'Albert's C major Concerto, pieces of his own composition and Piatti's "Tarantelle."

Dresden.—Court Opera, February 1, "Tannhäuser"; 2d, "Mignon"; 3d, "Samson und Dalila"; 4th, "Alpenkönig und Menschenfeind"; 5th, "Tosca"; 6th, "Joseph in Egypt"; 7th, "Der Freischütz."

During the season Monte Carlo will see two novelties, "Helene," opera in one act and three scenes by Saint-Saëns, and "Pyrame et Thisbe," opera in two acts, by M. Tremisot.

Cologne.—City Theatre, February 1, "Wappenschmied"; 2d, "König Drosselbart"; 3d, "Pagliacci," "Cavalleria Rusticana"; 4th, "Die Walküre"; 5th, "Huguenots"; 6th, "Mignon"; 7, "Queen of Sheba."

The first performance in Leipsic of d'Albert's music drama, "Fiefland," was announced for the middle of February.

A Charpentier fête is contemplated at Nice, at which two of his hitherto unknown works, "Le couronnement de la Muse" and "L'Apothéose de Victor Hugo," will be performed for the first time in public.

In Gera a new orchestral work by Capellmeister Klee-mann will be given on February 29. It is a six movement Suite, "The Sunken Bell." The six parts are entitled "Rautendelein," "Der Nicklemann," "Meister Heinrich," "Der Waldschrott," "Die Kinder und das Thränenkrüglein" and "Meister Heinrich's Kampf und Ende."

The Leipsic Singakademie gave, February 5, under the direction of Gust. Wohlgemuth, the following program: Rheinberger, "Christoforus," for soli, chorus and orchestra; Bruch, "Römische Leichenfeier"; Berlioz, "Flight into Egypt"; Mojsisovics and Hamerik, female choruses.

Leipsic.—New Theatre, February 2, "Cosi fan tutte"; 3d, "La Dame Blanche"; 5th, "Don Pasquale"; 6th, "Merry Wives of Windsor"; 7th, "Fra Diavolo," "Cavalleria Rusticana."

M. Karłowicz, of Warsaw, gave February 8 a concert of his own compositions in the Music Society's Hall, Vienna, assisted by Stanislaw Barcewicz and the orchestra of the

Vienna Concert Society. The program was: "Bianca du Molera" (a) Prelude, (b) Scene Musik. Violin Concerto, A major; Symphony, E minor.

Strassburg.—City Theatre, February 2, "L'Africaine"; 4th, "Trovatore"; 6th, "Cavalleria Rusticana" and "I Pagliacca"; 7th, "Lohengrin."

### THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, Pa., February 20, 1904.

A REQUEST program is always interesting, because it reflects current popular taste, and this fact is especially true of the request programs played annually by the Philadelphia Orchestra, since the numbers then given are selected by popular ballot. It will be especially interesting to note the result of the ballots taken at the public rehearsal Friday and the symphony concert Saturday, and the figures thereby obtained will in some measure indicate just how much popular progress is being made by modern music. The following is a complete list of the works balloted on, and before the result is announced it may please the popular fancy to forecast the makeup of the program which will be given at the thirteenth public rehearsal next Friday and the thirteenth symphony concert next Saturday:

#### OVERTURES.

Overture, Fidelio, E major.....Beethoven  
Overture, King Lear.....Berlioz  
Overture, In der Natur.....Dvorák  
Overture, Liebesfrühling.....G. Schumann  
Overture, Romeo et Juliette.....Tchaikowsky  
Overture, Der Freischütz.....Von Weber  
Overture, Lustspiel.....Von Resnick  
Overture, Tannhäuser.....R. Wagner  
A Faust Overture.....

#### SYMPHONIES.

Symphony in F major, No. 6, Pastoral, op. 68.....Beethoven  
Symphony No. 9, D minor, op. 125.....Beethoven  
Symphony No. 1, C major.....Beethoven  
Symphony No. 4, E minor, op. 93.....Brahms  
Symphony No. 3, F major, op. 90.....Brahms  
Symphony, Rustic Wedding, op. 26.....Goldmark  
Symphony, B flat major, No. 15 (B. & H.).....Haydn  
Symphony in C major, Jupiter (No. 41, B. & H.).....Mozart  
Symphony No. 1, B flat major.....R. Schumann  
Symphony Pathétique, op. 78.....Tchaikowsky  
Symphony No. 2, A major, op. 30 (MS.).....Van Gelder

#### MISCELLANEOUS.

Second Brandenburg Concerto, in F major.....J. S. Bach  
Suite, B minor, for string orchestra, with flute obligato.....J. S. Bach  
Serenade in D major.....Brahms  
Salammbô, tone poem (MS.).....F. G. Cauffman  
Scherzo Capriccioso.....Dvorák  
Symphonic Dance, No. 4.....Grieg  
Concerto Grosso, for strings, G minor.....Handel  
Hungarian Rhapsody, No. 1.....Liszt  
Jeanne d'Arc, symphonic poem in four parts, after Schiller's  
Maid of Orleans.....Moszkowski  
From Suite No. 1, op. 39.....Moszkowski  
The Swan of Tuonela, legend from the Folksong of Kalevala  
(first time).....Sibelius  
Symphonic Prologue to Sophocles' (Edipus Rex, op. 11.....Schillings  
Excerpts from Parsifal.....R. Wagner  
Vorspiel to Die Meistersinger.....R. Wagner

The soloist at the thirteenth public rehearsal and the thirteenth symphony concert, when the request program will be given, is Miss Augusta Cottlow, the well known pianist.

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## Musical Clubs.

**Clarksville, Tenn.**—At the meeting of the Musical Club on January 18, Alfred Howell was the guest of the club. The meeting was held with the president, Mrs. H. C. Merritt.

**Jersey City, N. J.**—One of the pleasantest of the meetings of the Musical and Literary Study Club was held January 18 at the home of Mrs. William J. Morrison in Trask avenue. The program was exceptionally good. Mrs. Messner gave a sketch of the composer Grieg; Mrs. William Houghton, Mrs. Jones, Mrs. Morrison and Miss Clemens all played. Mrs. Fanny Foster-Alaire sang, and Miss Alida Brooks gave a recitation. Those present were Mrs. Messner, Mrs. Houghton, Mrs. Rumrill, Mrs. Jones, Mrs. Morris, Mrs. Vitalis Himmer, Mrs. Haver, Mrs. Campbell, Mrs. Nixon, Miss Allaire, Miss Clemens, Miss Mitchell and Miss Brooks.

**Muskegon, Mich.**—The St. Cecilia Club, of Grand Rapids, was entertained January 19 by the Muskegon Musical Club.

**Harrisburg, Pa.**—The Wednesday Club held its regular working musicale January 20 in Fahnestock Hall. The subject was "Boston as a Music Centre" and was in charge of Miss Mowry and Miss McCormick. Two papers were read, one by Miss Mowry, describing the development of music in Boston. The Handel and Haydn Society, the Harvard Musical Association, the introduction of music into the public schools, and the Trade Musical Association were mentioned as being the principal steps. The other paper, by Miss McCormick, told of the musical organizations for which Boston is famous, and gave sketches of the lives of some of Boston's composers. The following program was rendered: Vocal solos, "Ecstasy" (Mrs. Beach), "Ay De Mi" (Margaret R. Lang), Miss Reily; piano solos, "Serenade," "Hunting Song" (Jeffrey), Miss Raysor; vocal duet, "Come Live with Me and Be My Love" (Foote), Mrs. Decevee, Miss Worley; vocal solos, "Irish Folk Song" (Foote), "Memoria" (Syms), Miss Torrington; piano solo, "The Butterfly" (Lavallee), Miss Bashore; vocal solos, "He Loves Me," "Allah," "Gay Little Butterfly" (Chadwick), Mrs. Angell.

**Fargo, N. D.**—The Fargo Musical Club announces the engagement of Miss Frances Densmore, formerly of Chicago, to give the second in the series of artist recitals under the auspices of that club.

**Atlanta, Ga.**—An interesting plan which is being successfully carried out by the Atlanta Woman's Club is the participation in each of their semi-monthly meetings of the musical departments of one of the schools in and around Atlanta. Either faculty or pupils contribute three numbers to the program, and this idea promises to be satisfactory at all times. On January 4 Miss Theodora Morgan delighted the club with the work of some of her class, and the following is the assignment for the rest of the club year: January 25, Agnes Scott; February 8, Prather Home School; February 22, Thornbury College; March 14, Washington Seminary; April 11, Klindworth Conservatory.

**Woonsocket, R. I.**—The members of the music section of the Fortnightly Club met recently at the home of Mrs. Charles H. Horton, 513 South Main street. The Foster

String Trio, comprising Albert T. Foster, violin; Mrs. Albert T. Foster, cello, and Clarence G. Hamilton, piano, all of Providence, gave the program.

**Providence, R. I.**—The Providence Art Club gave a musicale and reception January 19 upon the occasion of the "forty-ninth members' night." The musicale was given by the Apollo Quartet, of Boston.

**Wilkesbarre, Pa.**—The Nanticoke Glee Society, sixty male voices, was recently organized, with William Willis, president; Elijah Ellery, secretary; John Lloyd, treasurer; John Wilde, organist, and John T. Thomas, conductor. This society is rehearsing "The Monks' War Song," Barry; "All Thro' the Night," Davis; "The Crusaders," Prothero.

**Knoxville, Tenn.**—Mrs. William Delpen was musical director of the Tuesday Morning Club for the months of January and February. Mrs. Ella T. Houck is president of the club.

**Portsmouth, N. H.**—The second in the winter series of musicales under the direction of the Grafton Club was given on Wednesday, January 13, in Peirce Hall. The musicale took the form of a concert by the Mendelssohn Ladies' Quartet, of Concord, the members of which are Florence Lillian Brown, soprano; Alice Frances Parker, mezzo soprano; Alice Holmes Owen, contralto, and Adeline Remick Tenney, alto. Mrs. Helen R. Thayer was the accompanist. The musicale was arranged by Miss Florence G. Marshall, musical directress of the Grafton Club.

**Nashua, N. H.**—The Fortnightly Club met with Hon. and Mrs. James H. Tolles, 65 Concord street, January 18, and enjoyed a musicale arranged under the direction of Mrs. Tolles. The quartet selections were sung by the Schumann Quartet, consisting of Mrs. G. E. Danforth and Mrs. F. W. Maynard, sopranos; Miss Grace M. Law and Mrs. H. L. Smith, contraltos. Other singers making up the chorus were Mrs. C. T. Patten, contralto; Henry L. Sanderson and George E. Danforth, tenors; John M. Blakey, baritone; Dr. C. E. Faxon, bass. Mrs. Velma Cummings-Cole and Mrs. James H. Tolles were the pianists of the evening.

**Wheeling, W. Va.**—The event of the week was the Richard Strauss matinee by the Woman's Musical Club January 21 in the Carroll Club auditorium. The program was arranged by Miss Bertha McCoy. Mrs. Zou Hastings Frazier sang the "Serenade," op. 17; Mrs. Cyrus P. Flick played his "Traumerei" and No. 2, op. 3, of a group of compositions. From his opera "Guntram" Mrs. Frank Le-Moyne Hopp and Miss Grace Taylor Pollack played on two pianos the prelude to Act II, and "Tod und Verklarung," one of his much discussed symphonic tone poems, was interpreted by Mrs. Edward W. Stifel and Miss Emma Row. The vocal concert work of the afternoon was from the writings of Schubert, embracing a rendering of "Whither," by Mrs. Frederic F. Faris, Miss Eva Egerter and Miss Jeannette Burt. "The Linden Tree" and "The Night" were given by the full Choral Club, directed by Edgar R. Bullard and accompanied by Miss Ruth Kreiter. The musical portion was prefaced by a paper on the subject of the day.

**Middletown, N. Y.**—The Spinnet Musical Club met recently at the home of Miss Marjorie Crane, on East avenue. Compositions on the life of John Sebastian Bach

were read by Misses Norma Bull and Viola Doell, and instrumental music was rendered by Misses Bernice Cline-man, Madeleine Evans, Alice Rice, Viola Doell, Mary C. Mallett, Margaret Galloway, Bessie Madden, Helen Rowley, Marjorie Crane and Norma Bull.

**Corsicana, Tex.**—The Nevin Club met January 9 with Miss Halbert, with the president in the chair, and members responded with bits about opera singers of yesterday and today. A short business session followed. Mrs. Carter Kirven was elected a member of the club. The lesson was conducted by Mr. Richards, the program being rendered by Misses Wells and McKie, Mrs. Logan, Miss Damon, Miss Annie Ransom, Miss Elliott, Miss Kenner, Mrs. Ransom and Mrs. Carter.

**Dallas, Tex.**—The Ladies' Musical Club held its first open meeting for the season of 1903-1904 January 19 with Mrs. John Oliver McReynolds, of South Ervay street. Mrs. Will Lupe was Mrs. McReynolds' guest of honor, and Mrs. McKnight, of Tennessee; Mrs. Cartwright, of Terrell, and Miss Winnie Pyle, who has recently returned from Europe, were the out of town guests in the receiving line. Mrs. W. H. Travis, Miss Schneider, Miss Randall, Mrs. E. Dick Slaughter, Mrs. Edgar L. Flippin, Miss Pyle, Mrs. H. F. Dietz took part.

**Marion, Ind.**—A program was given by the Morning Musical Club at the Conservatory hall January 19. Those taking part were Misses Netta Armstrong, Florence Alward, Leona Wright, Elizabeth Alward, Mrs. Harry Bedell, Mrs. W. L. Lindhard, Miss Stephenson, Miss Bushnell, Miss St. John and Mrs. L. P. Hess.

**Belvidere, Ill.**—A piano recital was given recently in the auditorium of the Y. M. C. A. before the Amateur Musical Club by Miss Lurena Lander, of Rockford, assisted by Mrs. Caroline Nutting Stone, soprano, and Mrs. Helen Sabin-Brown, accompanist.

**Springfield, Ohio.**—A ladies' chorus has been organized under the leadership of Prof. Waldemar von Dahlen and numbers twenty-five singers. The chorus has held two meetings and has decided to meet on Friday afternoons at 4 o'clock. The organization is to be known as the Springfield Ladies' Chorus and the following officers have been chosen: President, Mrs. W. H. Wilder; vice president, Mrs. P. R. Brooke; secretary and treasurer, Miss Lida McBeth, and Miss Emma Kiefer pianist.

**Newport, Ky.**—The Kentucky Academy of Music Choral Society, under the direction of Prof. D. J. Winston, gave a concert at Odd Fellows' Hall January 28.

**Columbus, Ohio.**—The Women's Musical Club held its regular recital on January 27. The active members who participated were Miss Gleason, piano; Mrs. Fisher, contralto; Miss Krumm, violin; Mrs. Edith Sage McDonald, soprano.

**Portland, Ind.**—The Musical Literary Club met at the home of Florence Hunt January 16. The girls elected their officers for the next two months. They are: President, Ida White; vice president, Hazel Dickes; secretary, Florence Hunt; treasurer, Nevo Bergman.

**Woonsocket, R. I.**—A musicale was given at the home of Mrs. C. H. Horton, 513 South Main street, January 22, for the members of the music section of the Fortnightly Club and guests, when the Foster Trio, of Providence, rendered a program.

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CHICAGO, ILL., February 23, 1904.

**T**HE Sauret Trio—Emile Sauret, violin; Rudolph Ganz, pianist, and Bruno Steindel, 'cello—was heard for the first time in concert in Music Hall on the evening of February 16. In many ways their appearance is one of the most, if not the most, important event of the season. Ever since the announcement some months ago of its organization by W. K. Ziegfeld, of the Chicago Musical College, the public had been waiting eagerly for this concert, and though long deferred, by reason of the closing of the halls and theatres, the interest had in no way abated. Not only was Music Hall sold out to the last seat, but over 100 people were turned away.

Speculation was rife in musical circles as to just how successful the trio would be musically. No one doubted the superlative abilities of the artists who compose it. But as everyone knows great soloists are not always good ensemble artists. In fact, very few are equally great in either branch of the art. In this case each of them had already earned a reputation as an excellent ensemble artist—Sauret in Europe, Ganz and Steindel in Chicago. And as the event proved it was just in this point—perfect ensemble—that the trio obtained its most remarkable results. One did not listen to Sauret or Steindel or Ganz in turn as soloist, nor did the personality of any one dominate the performance. In perfect sympathy, with complete understanding as to each detail of interpretation, their performance seemed to combine the good qualities of each artist. The fine rhythmical swing, the passion, the poetry of Sauret, the dramatic fervor of Ganz, the wonderful tonal beauty and sane, solid musicianship of Steindel, all were blended to make a musical unit that was altogether satisfying. Both Sauret and Steindel are famed for great beauty of tone, but it was a coincidence truly remarkable that the tone of each should so nearly resemble that of the other in quality and color that when playing in octaves or in unison the violin and 'cello frequently sounded like one instrument. In short, it was an ideal performance. The program had one fault. It was unduly long, thanks to the Schubert E flat Trio, of which the first three movements are quite enough, especially since the last movement is a distinct anti-climax. The Beethoven B flat Trio, however, is altogether beautiful, and it was given a performance which combined the keenest intellectuality with a wealth of poetry and sentiment. The Second Suite for piano and violin by Eduard Schütt, which was played between the Beethoven and Schubert numbers, is by far the best thing which has yet been heard here from the pen of that gifted but somewhat superficial writer. It abounds in beautiful melodies, and in the scherzo attains a thoroughly virile climax. This movement so pleased the audience that it had to be repeated.

## REISENAUER'S TRIUMPH.

Alfred Reisenauer, in his recital in Music Hall on Sunday afternoon, February 14, achieved the same overwhelm-

ing success which was his in New York. He attracted a large and representative audience. All the greater and lesser musical lights of the city were present, and a more enthusiastic audience never made the walls of Music Hall ring with "bravos." Reisenauer presented the same program which he gave in New York. It need not, therefore, be reviewed at length, for one can only repeat the opinions already published in THE MUSICAL COURIER. He is an artist of superlative, technical and musical attainments. For the benefit of piano students be it added that his treatment of the instrument is ideal, and that in point of tone coloring he is unsurpassed. Had he played only the Beethoven, op. 111, and the Schumann "Carneval" he would still have revealed such a wealth of poetry, sentiment and healthy, wholesome manliness that two such enormous programs as he gave—and his one program might well have made two—could not have proved him a greater artist than did these two works.

## HAMLIN-ROGERS CONCERT.

George Hamlin's popular Sunday afternoon concerts were resumed at the Grand Opera House February 14, assisted by Francis Rogers, of New York. He presented a lengthy program, which contained among other things a group of new songs by Weingartner, which were given by Mr. Hamlin. Mr. Hamlin and his concerts have been missed by musical Chicago, and it was a pleasure to hear him again. He was in fine voice, and gave a thoroughly enjoyable interpretation of Beethoven's "Adelaide," with which he opened the program. The writer was able to hear him only in this number, and remained for only a part of Mr. Rogers' first group. Mr. Rogers revealed himself as an earnest artist. His voice is a resonant, virile baritone, not without a certain harshness at times, but he uses it well. His interpretations are marked by intelligence and sincere musical feeling.

## CHICAGO ORCHESTRA.

Every available seat on the floors and in the galleries, and almost all the boxes were filled at the public rehearsal of the Chicago Orchestra Friday afternoon, in the Auditorium. The great attraction was, of course, the soloist Mme. Ernestine Schumann-Heink, who appeared twice on the program. Her first number was a recitative and aria from Mozart's last opera, "Le Clemenza de Tito," which received its first performance in Chicago on this occasion—just 114 years since it was first produced in Prague. For once Chicago seems to have been rather behind the times. It was a pleasure to hear her in coloratura. She does it quite as well as the more serious and worthy works of the Wagnerian school. Her second number was "Die Allmacht," of Schubert. In spite of the very ineffective orchestral accompaniment she pleased her hearers, who demanded two encores.

The orchestral part of the program was burdened in the first half of the program with Bruckner's Ninth Symphony, his "unfinished" one. It was played for the first, and let us hope the last, time at these concerts. Of the three

movements completed the Adagio is easily the worst. Indefinite in tonality, it presents a rambling treatment of two uninteresting themes, worked out to inordinate length. The Scherzo shares its faults as to tonality, but at least has the merit of sprightly rhythms and unconventional progressions. The first movement is monotonously lugubrious in mood, and its four themes have an equally unfortunate similarity in rhythmical structure, which adds to its tediousness. Much merit as to clarity of orchestration and harmonic interest fail to make the work worth while. The second half of the program was devoted to Wagner. Three excerpts from the "Ring," the "Ride of the Valkyries," "Waldweben," from "Siegfried," and "Siegfried's Death Music and Final Scene," from the "Götterdämmerung," superbly played, amply repaid the hearer for the tedium of the symphony. Gluck's charmingly naive overture to his tragic opera, "Alceste," opened the concert.

The soloist for the next concerts of the Chicago Orchestra, on Friday and Saturday, February 26 and 27, will be Miss Blanche Sherman, who will make her American debut in Tchaikowsky's First Concerto. Another interesting feature of the program will be the first performance of Frederick A. Stock's "Symphonic Variations." Mr. Stock is the assistant conductor of the orchestra, and a composers' concert, which he gave last year, introduced so favorably in that capacity that much interest in his works is already awakened in musical circles.

## SOL MARCOSSON.

On the afternoon and evening of Monday last, February 15, William H. Sherwood gave a musicale in the parlors of his school, introducing Sol Marcossan, violinist, of Cleveland. The program presented was in every way a worthy one. It opened with the César Franck Sonata, comprised further a group of solo numbers for each artist and closed with the Grieg Sonata in G, op. 13. Mr. Marcossan proved himself a very worthy artist. His interpretations are characterized by much poetry and ideality, his tone is very sympathetic and he has a fine command of his instrument. Mr. Sherwood was in unusually good form and particularly in the Rubinstein Staccato Etude he played

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#### VICTOR HEINZE'S PUPILS.

At the second concert by Victor Heinze's pupils in Music Hall the interest of the hearer was again claimed almost exclusively by the gifted young colored girl, Miss Hazel Harrison, who presented the Chopin E minor Concerto. The performance, as a whole, was not quite up to the very high standard which she had set for herself in the Grieg A minor Concerto, which she played in Mr. Heinze's first concert. Only in the last movement did she seem in complete sympathy with the work in hand. Here it was her remarkable technical proficiency rather than the musical excellence of her performance that was most noticeable. She lacked poetry in the second movement, and, what was even more serious a fault, was decidedly uncertain rhythmically, so that the orchestra under Mr. Heinze followed rather nervously. Miss Harrison may have been indisposed on this occasion. She is to play with Nikisch next year in Berlin and should meet with much success abroad. The other pupils on the program are still pupils. Their performances were creditable. Mrs. Clara G. Trimble added two vocal numbers to the program.

#### VAN OORDT'S RECITAL.

Jan van Oordt's third violin recital in Kimball Hall attracted by far the largest audience that has yet assembled at these concerts. His program was a grateful one, the Mendelssohn, the Vieuxtemps D minor and the Wieniawski D minor concertos. It is as a virtuoso that Mr. Van Oordt most excels and it was only natural that he should have attained even better results on this occasion than in his two previous recitals. Especially grateful and effective was his performance of the brilliant Vieuxtemps Concerto. He was warmly received by the audience. Throughout this series of historical recitals Mr. Van Oordt has enjoyed the able support of Miss Louise Robyn's very sympathetic accompaniments.

#### GWILYM MILES.

Gwilym Miles was the soloist at the Mendelssohn Club's concert in Music Hall on Thursday evening, February 18. He scored a splendid success. The present writer heard him only in his second number, which comprised Tschai-kowsky's "Pilgrim's Song" and "Don Juan Serenade." These were given with all the vocal and musical excellence which commonly characterize his work.

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### CHICAGO NOTES.

#### Karl Reckzeh and Kirk Towns.

Owing to lack of space a detailed criticism of the concert given by Karl Reckzeh and Kirk Towns, in Belmont Hall, February 10, was impossible in the last issue of THE MUSICAL COURIER. But their work on that occasion really

attained such a high standard of artistic excellence that to pass over it without further mention were unjust to both of them. In the first place the program was one of unusual excellence. Each artist contributed three numbers. Those of Mr. Reckzeh comprised Grieg, op. 19, three pieces; Saint-Saëns, "Enform de Valse," and the Liszt "Rigoletto" Paraphrase and Liszt's Second Legende and Spanish Rhapsodie. Mr. Reckzeh is a pianist of unusual technical attainments, whose interpretations are further uniformly characterized by fine artistic intelligence and abundant temperament. Mr. Towns has been frequently heard in Chicago, having sung twice in the faculty concerts of the Chicago Musical College, in the Auditorium and in many less important concerts and recitals. He has a splendid baritone voice of great range and volume, and sings with fine taste and sincere musical feeling. On this occasion his numbers were: Wagner's "O Du mein holden Abendstern," and songs by Franz, Hugo Wolf, Massenet, Chadwick, White and Tschai-kowsky.

#### George Hamlin's Concert.

Mr. Hamlin's concert at the Grand, Sunday, February 21, was well attended. He was assisted by Paul Meyer, sub-concertmaster of the Chicago Orchestra. The concert will be reviewed in the next issue of THE MUSICAL COURIER. Mr. Hamlin's plans for his next concerts are as follows:

Bruno Steindel, leading 'cellist of the Chicago Orchestra, assisted by his talented wife at the piano, will give his annual recital, in conjunction with George Hamlin, at the thirtieth of the series of Sunday afternoon recitals at the Grand Opera House February 28. One number on the program, the Dohnanyi Sonata, op. 8, for piano and 'cello, promises to be a treat for music lovers. It is comparatively unknown in Chicago, but is pronounced by Theodore Thomas to be superior to the Dohnanyi symphony recently played by the orchestra, which created such a favorable impression.

Mr. Hamlin will give a program of the songs of fifty years ago on March 6. At this concert he will be assisted by Miss Greta Masson, soprano, and Mrs. Rose Lutiger Ganon.

On March 13 Miss Muriel Foster, the distinguished English contralto, who is now making her first American tour, will be heard with Mr. Hamlin. Mme. Jeannette Durno-Collins, pianist, will also play on this date. After her recent success with the Chicago Orchestra her appearance will attract even more attention than usually attaches to her performances in Chicago. And that is saying much.

#### Sherwood Pupils' Successes.

Mr. Sherwood is constantly receiving letters and newspaper clippings from his many pupils telling of their success in concert work.

Miss Georgia Kober, the popular pianist, appeared in concert with Holmes Cowper and Miss Sylvia Conger, of Clinton, Ia., at the latter place. The musicale was one of

the leading social events of the season, and was given at the Wapsipinicon Club rooms. Miss Kober has won an enviable reputation both as teacher and pianist. Her musical education has been entirely under the direction of Mr. Sherwood, to whom she has proved a valuable assistant both in the Chicago School and at Chautauqua, N. Y. Extract from the Clinton Herald follows:

"Miss Kober has never been heard in Clinton previous to yesterday, but received the warmest reception that could be accorded any artist. With a fascinating presence Miss Kober combined a rare interpretative musical power. Her touch was of exquisite delicacy, and the rendition of the varied numbers on the program revealed the exhaustive study she has made. Among the different numbers none was more delightful than the 'Faust' Waltz,' which was intoxicating in its melodies."

Miss Sylvia Conger is also a pupil of Mr. Sherwood. The following is a clipping from the Herald:

"Miss Conger, who is recognized as one of the foremost musicians in Iowa, was never heard to better advantage. She is thoroughly at home before a Clinton audience, and when they are so responsive to every number as they were yesterday the player can give them the best of which she is capable. Miss Conger was given an enthusiastic reception, and revealed all the charm of which she is capable."

Every season Mr. Sherwood numbers among his pupils several who have returned from abroad after a year or more of study. One of these, Miss Isabel Mets, who was a pupil in the Sherwood Music School last year, now holds the responsible position of director of music at the University of Kentucky. The Lexington Leader speaks as follows of her recent concert:

"Of Miss Mets' part of the program it is difficult to speak in terms of too strong appreciation. Her opening number, Schubert's Impromptu, gave promise of a rich treat in store, and there was no disappointment. The 'Papillons' is seldom heard in its entirety, and the beauty of the different movements was interpreted with wonderful skill by the player. In the 'Magic Fire' music, from 'Die Walküre,' the pianist carried her audience with a great wave of enthusiasm."

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again in its massiveness was splendidly given. Perhaps in this number the pianist reached her highest mark of the evening's program. The Concert Octave study from Kulak was wonderfully played, and with this last rendition Miss Mets won an undoubted place among the music lovers of Lexington."

Miss Margaret Robinson recently made her professional debut in her home city, Salt Lake. William Butler, once critic for the Cincinnati Examiner, wrote of her as follows:

"She is a mistress of technic. Her touch is masculine in its firmness and strength. She is always sure of her note, whether playing the lightest arpeggios or thundering on full handed chords, whether rippling over four or five octaves or the chromatic scale or dashing ad libitum to and from the extremes of her instrument. But whatever the finish and perfection of her technic, she would hardly have captured her listeners by that alone. Back of this was the artist with the soul. Her very poise before the assemblage, her every movement bespoke an abandon that was virtually unconscious of the presence of an audience. Miss Robinson is young, very young for so fine a performer."

Miss Gladys Brainerd, of Denver, Col., recently played at Oquawka, Ill. The following is from the Spectator of that place:

"It was an artist's program of general excellence—the best ever presented here, to the writer's knowledge. Gladys Ives Brainerd was the pianist. Numbers were chosen from Mendelssohn, Saint-Saëns, Rubinstein, Chopin, Tchaikowsky, Tausig. These were given as only a pupil of rare musical talent, who graduated in a few months under the training of William H. Sherwood, could give them. The warm praise bestowed upon Miss Brainerd was merited."

#### The Drake Quartet.

On Monday evening the Drake String Quartet will give its second chamber concert in Kimball Hall. The assisting artists will be Miss Emma Housch Dawdy, con-

tralto, and W. E. C. Seeboeck, pianist. An interesting program has been prepared, which includes a quartet by Adolf Weidig.

#### Heinrich's Recital.

Assisted by his daughter, Miss Julia Heinrich, Max Heinrich will give a song recital in Music Hall on the afternoon of next Sunday, February 28. On this occasion he will present for the first time in Chicago his new melodrama, "The Raven," the poem by Edgar Allan Poe.

#### Liebling's Recital.

Emil Liebling gives his piano recital on next Thursday evening, February 25. This artist needs no introduction to the public, but a résumé of his work may not be out of place. A unique versatility has enabled Mr. Liebling to essay every conceivable branch of artistic activity with success. While his principal attention has been devoted to an enormous teaching clientèle, he has found time to compose, write magazine articles, lecture on musical topics and engage in frequent concert tours. Born in Germany, he has been in active force in the musical life of America since 1867. A resident of Chicago since 1872, his name has become thoroughly identified with the artistic achievements of the city, and he is favorably known and honorably mentioned throughout the musical world. His program for next Thursday is an interesting one, and contains, among other things, three of his own compositions.

#### Heinrich Pfitzner.

Heinrich Pfitzner, the pianist, has just returned from a successful tour through the South. His programs were especially worthy, both in arrangement and selection. He brought with him many excellent press notices.

#### Still Another.

Mme. Patti will give still another concert at the Auditorium on Monday, February 29. This time the prices are to be reduced. Only \$3 for the best seats.

#### COLUMBUS, OHIO.

COLUMBUS, Ohio, February 19, 1904.

THE week of music opened at the Southern Theatre with the operetta "Pinafore," presented by the Orpheus Club, assisted by twenty-eight young women. Miss Darline Scofield, as Josephine, sang very well. Sir Joseph Porter (E. L. Taylor), Captain Cochran (W. R. Reed), Bill Bobstay (A. R. Barrington), Ralph Rackstraw (Theodore Lindenberg), Dick Deadeye (Walter B. McKinney), Little Buttercup (Miss Maud Brent), and Hebe (Miss Cora Ruth Roberts) were all worthy of great praise.

The February Twilight at Ohio State University was a delightful one. The vocalists were Mrs. Felix Riviere, soprano, and Theodore Lindenberg, tenor. Miss Marion Lord was the pianist, Thomas S. Callis accompanist. The attendance was large. The Euterpean Ladies have charge of the March Twilight.

A very interesting musicale was given Friday afternoon at the Columbus School for Girls in Parsons place. The program was in charge of Mrs. Elizabeth Wilson, the vocal teacher of that school.

Miss Nina McEwen, of Washington, D. C., is a new soprano who has made a good impression in Columbus.

Wednesday, the 24th, will be the last recital by the Women's Musical Club until after Madame Schumann-Heink's recital, on March 17. This splendid singer is the last of the series of artist recitals the club gives this season. A club recital on March 23 will be the last but one on the calendar, the closing recital coming on April 13.

ELLA MAY SMITH.

#### Miss Fuller's Musicales.

MISS JULIA FULLER, who resides near Jean de Reszké in the Rue de la Faisanderie, Paris, expects to reach Paris by March 1 and renew her periodical musicales, much to the delight of her friends.

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## DENVER NOTES.

Colorado Office of THE MUSICAL COURIER.

KNIGHT-CAMPBELL MUSIC ROOMS.

1625-1631 CALIFORNIA STREET, DENVER, February 27, 1904.

OUR fourth symphony concert last Friday was another great success and was attended by an enthusiastic audience of music lovers, many of whom came from out of town for the event. Haydn's "Militaire" and Liszt's Symphonic Poem, "Les Preludes," were rendered most excellently, and "Fingal's Cave" was described by the musicians in a vivid and striking manner, while Handel's "Largo," played by the strings, harp and organ, must needs be repeated. Frank H. Ormsby sang "Lend Me Your Aid" (Gounod's "Queen of Sheba"), and in response to a hearty encore rendered a very pretty song of Horace Tureman's,

"A Sigh." Signor Raffaello Cavallo conducted the orchestra, as usual, in masterly style.

On the evening of February 9, at Boulder, Miss Jefferson, president of the Friday Musical Club, and Mrs. Dr. Callahan, reader, rendered "Enoch Arden," with the musical setting of Richard Strauss, before a very interested gathering.

Another event at Boulder was the recent piano recital of Professor Stevens, of the State University, assisted by Miss Lillian Buell, violinist, of Denver. At the next recital in Professor Stevens' series Herbert Whittaker, basso, of Denver, will sing.

Jessica De Wolfe, of New York, sang as soloist in the concert of the Friday Musical Club, of Boulder, on the 12th inst., and was very well received. Miss De Wolfe was tendered a reception at "The Antlers," in Colorado Springs, by Mrs. Bretnier the following afternoon.

The Sunday school of the Central Presbyterian Church, Denver, has been presented with a full set of orchestral instruments by Mr. and Mrs. R. H. Malone. Sunday school orchestras and the use of orchestral instruments in church music have become popular in Denver.

Ottokar Malek, the Bohemian pianist, plays in Denver, February 29.

The song cycle, "In a Persian Garden," and a number of vocal and instrumental selections made the program of the concert given for the organ fund of St. Peter's Church last Thursday evening a delightful one. Those who contributed to the evening's pleasure were Miss Emma Cadwell, Miss Bertie Berlin, Mr. Ormsby, Madame Mayo-Rhodes, Miss Roeschlaub and Mr. Russell, the latter four comprising the quartet in "The Rubaiyat." David Mc-

Kinley Williams arranged the program and played the accompaniments, and the success attained was well deserved by all who took part.

The soloists for "The Messiah" have been selected and the date for its presentation announced by Prof. W. J. Whiteman. Electa Gifford, soprano; Mrs. Whiteman, contralto; Glenn Hall, tenor, and Adams Owen, basso, are the vocalists who will assist the choir of 250 picked voices. Frederick R. Wright will be the organist; Ella O. Givens, pianist, and Charles Horst will lead the orchestra. The finest rendering ever given "The Messiah" here is anticipated on February 26. FRANK T. MCKNIGHT.

## Marum Concert.

FRIDAY evening, March 4, Mr. and Mrs. Ludwig Marum will give their concert at Mendelssohn Hall. Mrs. Marum will be heard in a number of songs, accompanied by H. H. Wetzler on the piano. Mr. Marum will have the assistance of Messrs. Epstein, Altschuler and Schulz in chamber music. An excellent program is announced.

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## MINNIE TRACEY ABROAD.

MISS MINNIE TRACEY, the American prima donna, continues to win triumphs abroad. The latest criticisms about her singing are from Paris, Brussels, Geneva and Montreux. Some extracts follow:

Miss Minnie Tracey has returned to Paris after a triumphant tour of thirty concerts. This well known artist gave a series of most successful concerts in England and Holland, where her voice and good style aroused the enthusiasm of the press and the public. Chosen to create the role of Brünnhilde in Meyer's "Sigurd." Miss Tracey will sing at the London Philharmonic concert.—Paris Figaro, January 5, 1904.

Miss Minnie Tracey, an American singer, highly appreciated, made her debut yesterday at the Gâté in the role of Rachel in "La Juive." She exhibited admirable qualities as vocalist and comedienne, and was warmly applauded.—Paris Figaro, January 18, 1904.

During the first performances at the Gâté Miss Minnie Tracey, a young American singer, appeared, and displayed eminent qualities as singer and comedienne. She was warmly applauded. She has had great success in other cities, and is well remembered in Cairo.—Le Ménestrel, Paris, January 24, 1904.

A very interesting matinee last Wednesday at the reception of Miss Minnie Tracey. The excellent singer was heard in various numbers, accompanied on the harp by Mlle. Zalinska, on the piano by M. Picciotto and by the cellist Marx. The success was brilliant.—The Paris Figaro, January 11, 1904.

La Société de Bienfaisance, of the American Church in the Rue de Berri, has resumed its musical matinees at the Washington Palace. On last Tuesday one of the most successful was given, thanks to the assistance of Miss Tracey, the exquisite singer.—Ruy Blas, Paris, January 21, 1904.

Great success at the last symphony concert of Mlle. Tracey, from whom the air from "Hérodiade" was redemanded and sung superbly.—Le Ménestrel, Paris, December 3, 1903.

Miss Tracey is an American singer, pupil of Marie Saos, possessing a beautiful voice of great sonority, with a middle register charmingly seductive. She is an excellent musician, singing with all her heart and penetrating expression. She has the "passion of song," and with two arias by Gluck and Mozart she sang four ancient and modern songs.—Le Guide Musical, Brussels, December 8, 1903.

Mlle. Minnie Tracey, after her triumphs in London and Holland, has returned to France, where she will sing in opera before going back to London to fill brilliant engagements.—Revue Gazette des Théâtres, December 20, 1903.

Yesterday unknown at Neuchâtel, Miss Minnie Tracey will leave the memory of a singer with a voice of great compass, clear and pure up to the highest notes. She possesses a technic which allows her to attempt anything, and she came out with honor in compositions like the "Lorelei," by Liszt.—Feuille d'Avis de Montreux, November 7, 1903.

Miss Minnie Tracey is an excellent singer, possessing a good mezzo soprano voice, very flexible and sonorous. She sings with perfect accuracy and sweet expression; her "piano" is especially delightful, her emission very good. She sang the Page Song from "Le Nozze di Figaro" and the piece "en bis," with accompaniment of piano and 'cello, with exquisite sentiment that proved she was excellent also in the lyric style.—Feuille d'Avis de Montreux, November 14, 1903.

Miss Minnie Tracey disarms a modest critic by reason of the charm and purity of her voice, as well as by her perfect Italian method of singing. Alas, that the school of which she is so splendid a representative should in these days seem to be dying out!

We do not remember for many years to have heard such a perfect instance of bel canto singing as was Miss Tracey's rendering of Mozart's "Voi che sapete." Could the mezzo voce have been more pure in quality or intonation? We unhesitatingly think not, and the present generation would do well to hear Miss Tracey whenever chance permits. In the classic air from "Alceste," by

Gluck, the interpretation was equally faultless.—English Echoes, November 14, 1904.

The special artists engaged for the symphonic concert at the Kursaal on Thursday were Miss Minnie Tracey and M. Pablo Casals. The beautiful voice of the former, as well as her perfect method of Italian singing, was heard to every advantage in the repertory of songs chosen, which included Mozart's "Voi che sapete," the classic air from "Alceste," by Gluck, and the excerpt from "Hérodiade," by Massenet.—English-American Gazette, Montreux, November 21, 1903.

Mlle. Minnie Tracey sang a new series of lieder, which were as successful as those given by her on previous occasions. Among the most applauded numbers were the "Lorelei" of Liszt and the "Jasoduroo" of the "Roses Tanées" of M. Gustave. The singer opened the concert with the Elizabeth aria from "Tannhäuser."—Journal de Genève, November 22, 1903.

## Anita Rio's Wonderful Progress.

THE wonderful artistic progress made this season by Anita Rio has been noticed by critics, who mention it in the two leading notices subjoined. She gives all credit for this season's rapid strides in her art to her vocal teacher, J. Armour Galloway.

Miss Rio perhaps carried off the honors, displaying her beautifully trained voice to good advantage in the operatic measures, which she sang frankly in a theatrical way. The singer has made pronounced artistic progress since she first appeared in Boston, and her voice has broadened correspondingly.—Boston Transcript, February 7, 1904.

The chief interest in "Romeo and Juliet" centres about, and the weight of the work is put upon, the artists assuming the title roles. These were in very capable hands last night. Miss Anita Rio as Juliet sang with much dramatic force, while the purely vocal side of her performance was far superior to anything she has vouchsafed us at any of her previous appearances.—Providence Evening Bulletin, February 8, 1904.

## SIMPLE AND CONSCIENTIOUS STYLE.

Miss Rio's beautiful voice and accomplished vocalism were all too good for Eve's conventional trivialities, but she made no attempt at display, singing all simply and conscientiously, only allowing herself and her audience, when the score provided for it, the privilege of a few brilliant, resonant and telling high notes.—Boston Journal.

\*\*\* Miss Rio appreciated the operatic character of her music. She sang with abandon.—Boston Herald.

Miss Rio was in perfect voice and sang the amorous strains of Eve with exceeding delicacy and with due attention to the great possibilities of the florid scene.—Boston Globe.

And for "Romeo and Juliet" Dr. Jordan had secured a splendid cast, headed by Miss Anita Rio and Ellison van Hoose in the title roles. These two surpassingly good operatic singers are well known here, but their dramatic work last evening was sensationally fine, even to an audience that knew what to expect, and was confident of being thoroughly delighted.—Providence News, February 8, 1904.

Miss Rio received an ovation for her final number, when she took with ease a high D flat. She made a brilliant appearance, and her work justified the high praise which accords her the distinction of being the best soprano that has been here for years. Her range is extraordinary, and the smoothness and sweetness of her tones marvellous.—Brookton (Mass.) Times.

## LITTLE ADO ABOUT MUCH.

THE lovely band of musical marionettes from Boston was here last week again, and on Thursday night, under the direction of Mr. Gericke, played the following program:

Overture to the opera The Bartered Bride.....Smetana  
Don Quixote, op. 33.....R. Strauss  
Symphonic poem, The Wild Huntsman.....César Franck  
Symphony No. 7, in A major, op. 92.....Beethoven

As Richard Strauss is due in this city to conduct a series of orchestral festivals with his own compositions as its most prominent feature, our critical analysis of "Don Quixote" is reserved until he produces it himself. Felix Weingartner conducted the Seventh Symphony last Saturday night a week ago in Carnegie Hall with the New York Philharmonic. Those who were present on that occasion and who were present on Thursday night when Mr. Gericke conducted the Boston band, will understand the justice of our remark when we state that the one performance was a heroic musical conception, while the other was a conservatory and academic reading, good enough for the purpose of explaining to students the episodes, themes, developments and characteristics of a Symphony—any Symphony. Mr. Gericke belongs to a school of conductors which has had its day, for we are living now in the twentieth century, when music requires not only practical, but also intellectual refinement in interpretation. To play notes, to play them in tune, to secure unity of bowing and to observe the dynamics carefully, might have been sufficient in an orchestral conductor fifteen or twenty-five years ago, but today we want the inner meaning of a composer, we want to know what the poet himself meant, and Mr. Gericke cannot furnish that to us. There is no local prejudice in this statement, because Mr. Weingartner is not a New York conductor. We have no organization like the Boston Symphony, which is the only thing that saves Mr. Gericke. If he had to conduct our New York orchestras he would find such difficulties that he could not maintain himself. He would require from fifteen to twenty rehearsals before he could play what these European conductors play with four or five rehearsals. He might perhaps get all the outer finesse, but he would lose the spiritual contents after all. It is amiable and pleasant (although very monotonous) to continue to perform before the public in Mr. Gericke's manner, and it may suit Boston very well, but it won't do here. Mr. Hale may wriggle under the control of the Boston Symphony program books, but if he had to say exactly what he felt, the Boston Herald (for which he writes) would tell a different story. He ought to give up that program industry at once, and tell the truth about the Symphony concerts. If it were not for those program notes we would have been pleased to continue his pleasant articles in THE MUSICAL COURIER.

In no respect was the Saturday afternoon concert any better than that of Thursday. As usual of late, Mr. Gericke seemed to be in the mood somnolent, and his apathetic reading of the Brahms E minor Symphony early

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gave the afternoon a dull tone, from which it was rescued only at the end by Georg Schumann's bright Suite, "In Carnival Time." Mr. Gericke should study Fritz Scheel's vital interpretation of Brahms' Fourth Symphony. The Boston leader is stagnating in an atmosphere of self sufficiency. He should try to shake off this fatal depression, which is crossing the footlights and communicating itself to the patrons of the Boston Symphony Orchestra. The Schumann music has so much inherent vivacity and cheerfulness that the most lugubrious baton in the world could not have robbed it of success.

Between the Brahms and Schumann numbers there was a performance of Lalo's Spanish Symphony, for violin and orchestra.

#### BURMEISTER IN DRESDEN.

AT the fourth symphony concert of the Royal Opera House, Dresden, Richard Burmeister played the "Concerto Pathétique," E minor (Franz Liszt), arranged for the solo, piano and orchestra by Mr. Burmeister. We have printed several favorable notices of the excellent performances of this renowned artist from Berlin and Dresden, and a great many splendid newspaper notices on the same subject have been received, the critics giving very commendable reports on the arrangement and the performance. That of Ludwig Hartmann is hereby reproduced, showing exactly what that critic, who is an eminent writer and musical litterateur, says:

The success of the evening, that of Herr Richard Burmeister, was of great importance, for he is now at the head of the piano teachers of the Royal Conservatory, and will therefore have it in his power every year to spoil or to ennoble 1,200 pupils. His performance of the Chopin Concerto and the Liszt compositions was a guarantee that the latter result will be his achievement. Herr Burmeister plays with the utmost refinement, with a delicate touch, a classical, self restraint and first rate technique. He is a great gain for the art life of Dresden.—Ludwig Hartmann.

#### MACONDA IN THE SOUTH.

MADAME MACONDA sang at the last concert of the Artists' League in Chattanooga, Tenn., February 18. Extracts from reports in the local papers referred as follows to the brilliant singing of the New York soprano:

Mme. Charlotte Maconda, in a white lace gown, advanced to the footlights with the ease and grace which always captivates a critical audience. She is a very lovely woman, wonderfully free from affectation, and gives the impression of being first, last and always a charming "womanly woman." She has a sweet, flexible voice of exquisite quality, which is well balanced and well placed. She handles it with skill, betraying exceptional training. The dainty manner in which she rendered the ballads and lullabies proved her to be a captivating lyric singer, and the beautiful motherhood love of the true woman rang low and sweet in the lullabies sung as encores, easily making them the favorite songs of the evening. In other numbers her singing aroused thoughts of the full throated bird, singing out its life up above the multitude, charming all in hearing of its sweet notes. She was recalled twice after the last number, and responded graciously to several encores.

A most noticeable feature of her singing is that she achieves effects with so little effort, conforming the while to all artistic rules. The final high tones are invariably true, vibrant and sweet and the attack is easy and free from the explosiveness that too often spoils otherwise artistic work.—The News, Chattanooga, Tenn., February 19, 1904.

Madame Maconda is a woman of imposing stage presence, and was warmly greeted as she walked to the footlights. She is evidently entirely at home on the stage, and her winning presence and evident desire to please put her en rapport with the audience at once.

Madame Maconda has a voice which makes her especially happy in the songs and ballads of various nations, the Schumann and Grieg songs and "The Lass With the Delicate Air" of Dr. Arne being especially good. The "Mignon" of Gounod was much appreciated, and her encore songs were well chosen and beautifully performed. The singer responded graciously to demands for encore.—The Times, Chattanooga, Tenn.

#### ELEANORE CISNEROS.

HERE are some interesting Portuguese press notices of Eleanore Cisneros:

Yesterday for the first time in San Carlos Signora Cisneros made her appearance in the role of Azucena. She is an artist of great force and good training, and merited the just applause with which the audience crowned her labors. Her voice possesses great volume and is most effective in the middle and upper registers.—O Trovador.

We had the pleasure of hearing for the first time Eleanore de Cisneros, who before an audience always reserved proved herself to be the possessor of a beautiful voice, allied with a fine artistic intelligence. She manages her voice admirably, and gives it both color and feeling. From the duet in the second act to the prison scene the distinguished singer showed herself to be a good artist, and received during the course of the opera much applause.—Correio Nacional, San Carlos.

The "Trovador" last night left a good impression. The part of Azucena was sung by Signora Cisneros, who sang for the first time in San Carlos. She made an excellent appearance and was heard with pleasure. She sang with perfect brilliancy "Stride la vampa," and the racconto was sung in a manner deserving high praise. The public displayed its satisfaction at the meritorious performance by calling her before the curtain at the conclusion.—A Tribuna, San Carlos.

Signora Cisneros possesses a good, well trained mezzo soprano voice, which she uses artistically. Signora Cisneros was especially successful in the second act and the duet with the tenor, in which this admirable artist created a very good impression.—O Jornal da Manhã, San Carlos.

Signora Cisneros interpreted brilliantly the character of Azucena. The artist, who yesterday made her first appearance on the stage of San Carlos, sang "Stride la vampa" and the racconto in a style meriting high praise. The public followed her performance with just applause to the conclusion and called her before the curtain.—O Seculo, San Carlos.

In "O Demonio," the "Angel" of Signora Cisneros, sung in her sweet voice, uniting power and religious feeling, contrasted effectively with the coarse phrases of "O Demonio."—O Seculo, San Carlos.

#### Maud Powell in Troy.

HERE is a Troy notice of Maud Powell, the violinist:

The members of the News Writers Association presented Miss Maud Powell to the musically inclined, and it was a triumph for this organization as a band of entertainers. It is hardly probable that an artist could have been brought here that would have given keener pleasure. The members, with a full knowledge of the standard of music, realized that only the best could be offered, and the selection was made from the ranks of the foremost. Maud Powell is not unknown in Troy, and she is the one violinist who has positive merit stamped on all her work.—Troy Record.

#### Oley Speaks.

OLEY SPEAKS, the basso, is one of the artists who sang at a private musicale at the residence of Mrs. William Hawley, 22 East Seventy-sixth street, Tuesday afternoon. At the annual breakfast of the Minerva Club, held at the Waldorf-Astoria Saturday, February 13, Mr. Speak sang songs by Tosti, Nevin, d'Hardelot, Speaks and others.

#### AN AMERICAN SINGER'S DEBUT IN FRANCE.

M LLE. MEROL, who recently made her debut in "Faust" at Nancy, seems to have met with great success. She is the daughter of the well known song composer Sebastian B. Schlesinger, formerly of Boston, now living in Paris. The following are translations of articles from the Nancy press:

The debut of Mlle. Merol took place Monday evening in "Faust." As far as one can judge by this first appearance, Mlle. Merol possesses true dramatic endowments. She already "holds" the stage with authority, and carefully preserves the theatrical attitude. Notably during the chant scene her facial play was interesting and personal. As to her voice, it is of an agreeable timbre, rather light, perhaps, in the middle and lower registers. She uses it with taste.

Pretty—a classic profile, clearly modeled, of a truly American type—very graceful and distinguished, Mlle. Merol was an apparition of a highly poetic charm. She held her role with an ease scarcely to be expected, a suppleness of attitude and gesture, by nature harmonious and precise, that indicated a bright scenic intelligence. From a dramatic point of view she certainly possesses a temperament very personal and truly artistic. She understands and feels what she plays, and knows how to render it.

Her voice is one of great freshness, a very pure timbre, very agreeable, frank, without the slightest tremolo. The public gave the young artist a very warm reception, and did not spare its encouragement to set her at ease. Long applauded after the Jewel Song, she had to repeat "Anges purs," which she sang with much warmth. Is she a new star rising in the firmament of art? Chi lo so? "The future, the future, mystery!"

#### Ruby Gerard and Harriet Barkley.

RUBY GERARD recently gave much pleasure by her playing of Musin's graceful Mazurka and the Prize Song from "Die Meistersinger." Full of fervor, a tone of particular sweetness, her playing is enjoyable. On the same occasion Harriet Barkley sang the songs sung by her at a recent Manuscript Society concert, by E. L. Turnbull, of Baltimore, and the "Melba Waltz," by Ardit. Miss Barkley is singing as substitute for Electa Gifford at the Hanson Place M. E. Church, of Brooklyn.

#### Von Klenner Musicale and Tea.

M ME. VON KLENNER has issued invitations for a musicale to be given at her residence, 230 West Fifty-second street, this evening. Also an afternoon tea on Saturday, March 5. Both of these affairs are given in honor of Mlle. Carmen de Padilla, of Paris, the daughter of the famous artist and teacher, Mme. Desirée Artôt de Padilla.

#### Ellen Beach Yaw Home.

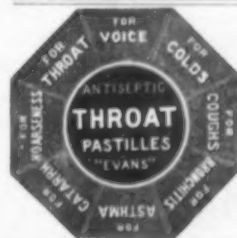
ELLEN BEACH YAW, the high soprano, made famous by Victor Thrane when he was in the managerial business, is in the United States on a visit to Los Angeles, her home.

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**Pappenheim-Stender.**

AMONG the guests of the National Association of New England Women at their luncheon at Delmonico's last Saturday were Mme. Eugenie Pappenheim and Miss Frieda Stender. Miss Shanna Cumming, who was to have been the solo artist, was ill, and Miss Stender took her place. The young artist had an enthusiastic reception.

She sang "Es war ein Traum auf der Heide" (von Fielitz), "Soupir" (Leo Stern), "Serenade" (Moszkowski), and for an encore "La Foletta" (Marchesi).

A hitherto unknown operetta, by Lecocq, "Mossrose," will soon be produced at the Theatre des Capucines, of Paris.

**Alfred Klein is Dead.**

AFTER a year's illness Alfred Klein, the singing comedian, died Sunday in a sanitarium at Amityville, L. I. Mr. Klein was born in England forty years ago. He is survived by a widow, one daughter and three brothers, Hermann, Charles and Manuel Klein, all prominent in the musical world.

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